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# THE ILLUSTRATED LONDON NEWS

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OSTERLEY	12,129	Apl. 26	May 2	May 4
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ORSOVA	12,036	June 21	June 27	June 29

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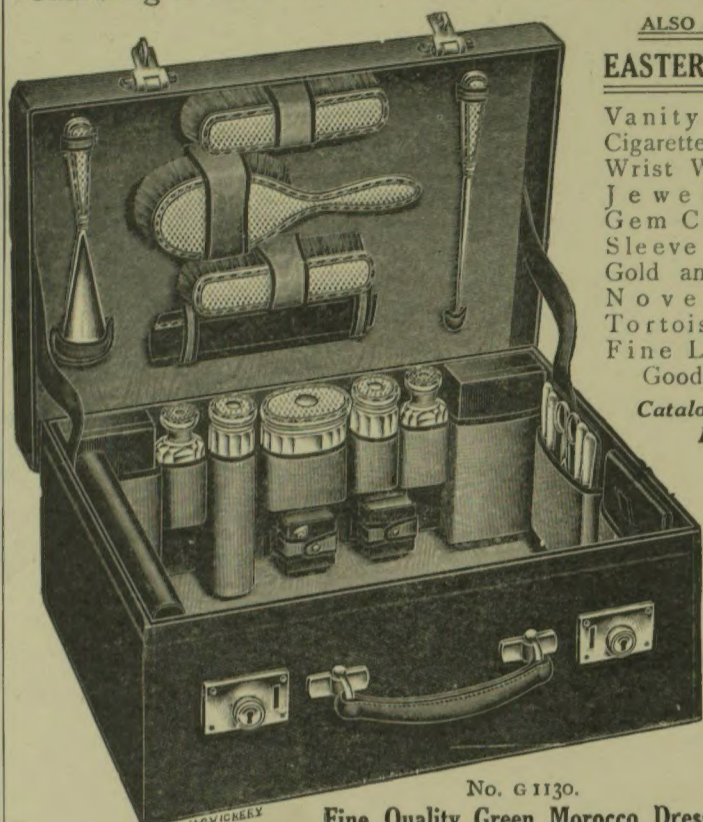
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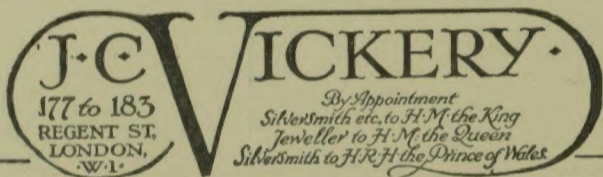
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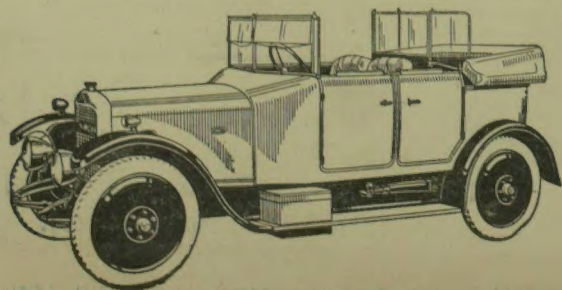
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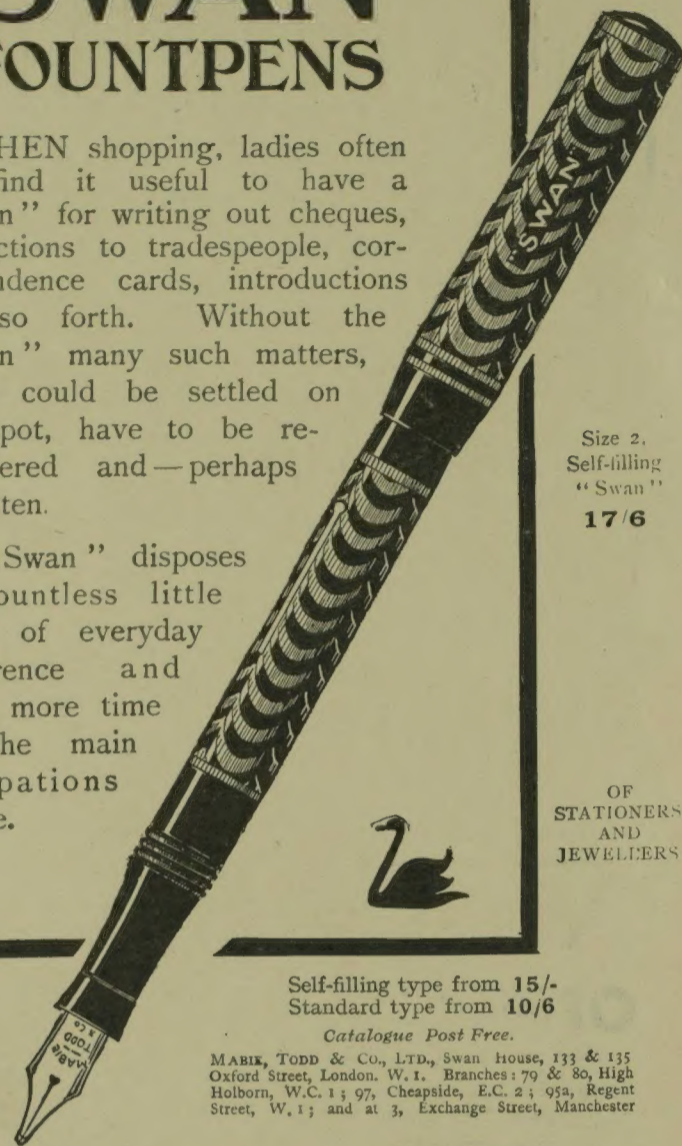
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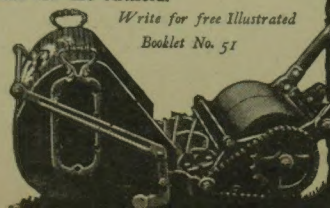
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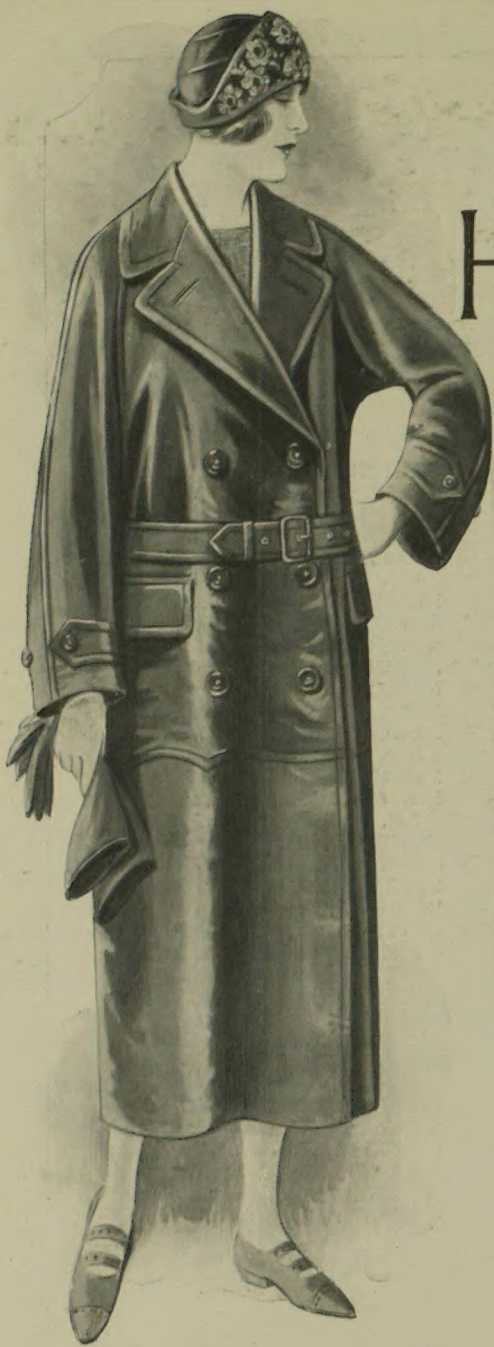
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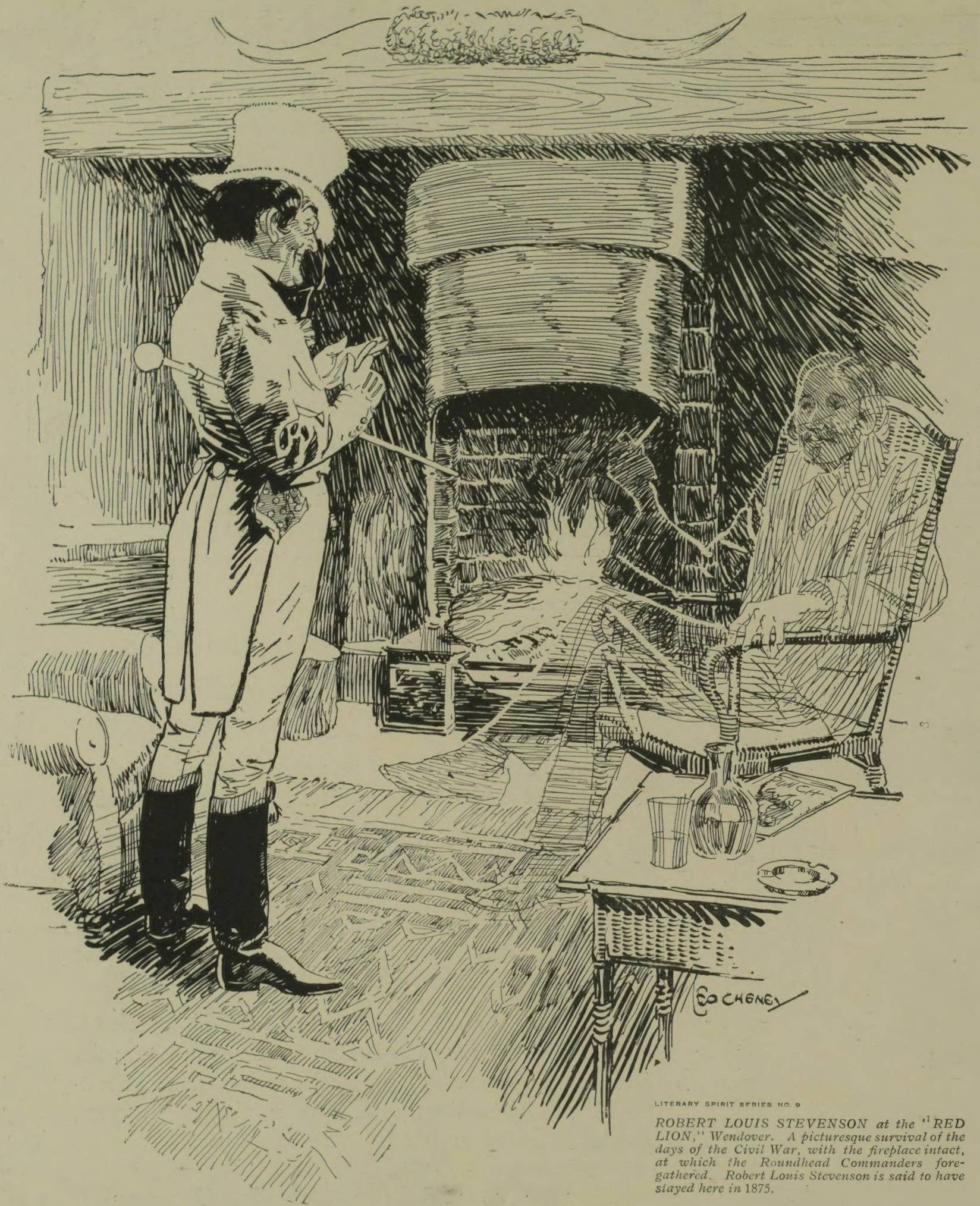
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SATURDAY, APRIL 5, 1924.

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## THE QUEEN OF A DEPOSED MONARCH: QUEEN ELIZABETH, WIFE OF KING GEORGE II. OF GREECE.

The Greek Assembly at Athens on March 25 passed a unanimous resolution proclaiming the dethronement of the Glucksburg Dynasty, depriving the members of the dynasty of all right of succession to the throne, and forbidding their sojourn in Greece. The resolution also proclaimed Greece to be a Republic, on condition that such decision be confirmed by the people by a plebiscite (to be held on April 13). Another clause authorised the forcible expropriation of the property belonging to all members of the deposed dynasty. Queen Elizabeth of Greece is

the eldest daughter of the King and Queen of Roumania, and her marriage to King George II., eldest son of the late King Constantine, took place in February 1921. They left Athens, in accordance with a decision of the Greek Cabinet, on December 18 last, and went to stay with Queen Elizabeth's parents at Bucharest. Ever since their departure the question of deposing the dynasty has been much discussed. After the announcement of the deposition the Monarchist leaders in Athens issued a strong protest.

PHOTOGRAPH BY JULIETTA.



By G. K. CHESTERTON.

I HAVE never been able to understand why certain ideas that are utterly different do, in practice, go together. I should be puzzled if I found that the same man who approved of chewing tobacco had a horror of smoking tobacco. But I am compelled to admit that the same man who makes a particular point of vegetables as food often has a particular horror of vegetables in fermentation. I should be much mystified if somebody were always urging two men on to quarrel and always imploring them not to fight. Yet I find that the very men who approve of other men going to war always denounce them as going to war when they are going on strike; and the very men who talk about declaring war when they declare a strike also talk as if all war was wicked. In the industrial struggle and the international struggle, the Pacifist and the Militarist always seem to change sides. The very man who says that international quarrels can always be settled by arbitration is the man who says that industrial quarrels cannot.

Now I have great sympathy with the sense of industrial injustice, but I never can understand why those who think it right to resist injustice from a fellow citizen seem to think it wrong to resist injustice from a foreigner. I cannot understand why on earth the man who waves the red flag in the one case must wave the white flag in the other; thought personally I vastly prefer the red flag to the white. The flag I hate most is pink.

As some of the Labour leaders, in discussing armaments, have begun again to talk at large about Christianity and peace, it may be well to get our ideas clear about such things, or at least a little clearer than theirs. Now to begin with, there is a complication here that has nothing to do with the old notion of non-resistance as held by a Quaker or a Quietist. Somebody said recently that it was the duty of England to be the martyr among nations, as Christ had been the martyr among men. That is what all of us would call mysticism, and some of us would call madness; but it has a dark dignity of its own, and is akin to the madness of some great mystics. But that is not the thesis we are now asked to accept. One of the Labour politicians said the other day that the nation which first adopted a complete disarmament would be the safest nation in the world. But nobody ever said that the martyr was the safest man in the world. Nobody ever said that Christ was the safest being who ever bore the form of man. It may or may not be right to suffer martyrdom, but the martyrs did suffer martyrdom. The new Pacifists are actually falling back on what they would reject as the most fantastic and credulous of all the miraculous legends: the stories of how the executioner's arm was withered before he could strike the blow, or the curling flames pointed away from the victim and against the wind. They believe not only that a man should turn his left cheek, but that the other man will cut off his right hand.

Now the theory of the martyr nation is at least logical, but it does logically mean martyrdom. It means that, rather than arm ourselves with wicked

weapons, we would see England laid waste like Serbia, tortured like Armenia, enslaved like Poland, subjected to centuries of oppression like Ireland. Most of us would see moral difficulties in this corporate sacrifice or suicide. One of the most obvious is that we should not only be sacrificing our fellow-citizens, whom we might or might not have consulted, but also our descendants, whom we could not possibly consult. Most of us would begin to fall back on the saner notion of the non-combatant as it was limited in the case of a monk or a nun; the notion that a person has a right to surrender himself without resistance, but not to surrender other people without consulting them. The old Christian idea of a counsel of perfection was also a counsel of common-sense. It was a piece of sanity, and in a sense a part of property and liberty. A man might allow people to pull his nose if he thought it would help to save his soul. It was his nose and it was his soul. He might make a present of his nose to a passer-by, as

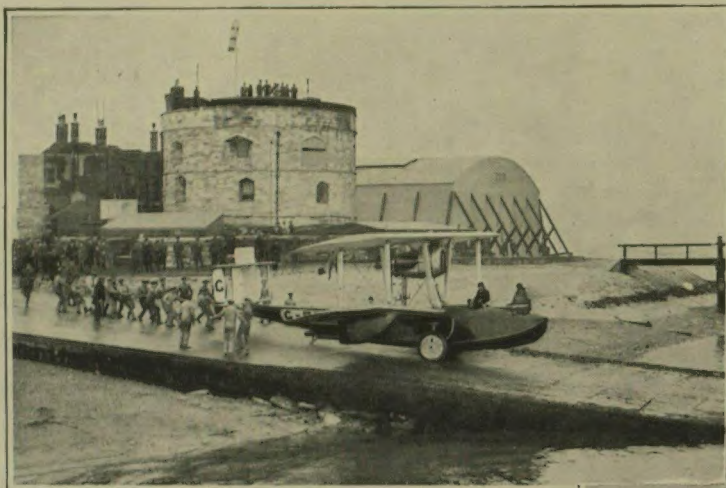
he might make a present of his goods to the poor. But he must not begin giving away other people's noses on any large scale, because they might take a more normal view of the nose problem. They might be disposed to insist

entirely wicked, it cannot be true that the unarmed man is entirely safe. Even if the whole of militarism is madness, it is enough to show that the whole of humanity is not sane. Their argument consists of two parts. First they prove that non-resistance is as heroic as martyrdom because martyrdom is the same as safety; and then they prove that their enemies are so wicked that it must be safe to treat them as friends.

The truth is simple enough. France does not believe in that Messianic notion of history that hangs about in the air for all our Nonconformists; especially, for instance, for a typical Nonconformist like Mr. H. G. Wells. France does not believe that wars are always just at the very point of disappearing for ever; any more than that quarrels such as family quarrels or lovers' quarrels are on the point of disappearing for ever. France believes, rightly or wrongly, that there is a certain texture of human experience which, though rather intricate, is pretty tough. She does not believe in the war that will end war, or the love-affair that will end love, or the new religion that will destroy all religions, or the new marriage in which nobody will be married, or the new economics in which nobody need be economical, or the gathering up of all the tares out of the wheat, or the final and positively last appearance of all the fools in the world. Not believing in any of this sort of thing, the French have built a large number of aeroplanes. Some of us may call it militarism, some may call it cynicism, some may call it paganism or pessimism, some may call it submerged Catholicism, but there it is. And there are the aeroplanes.

Now I for one have always desired, as an individual, that this country might have a regular and recognised alliance with France. It is the regular and recognised way of coming to an arrangement which shall influence an ally's policy, and even limit an ally's ambition. If we give serious and systematic support to an ally, we can ask for something in return. As long as we merely go on scolding a foreign country, we can ask nothing and we can get nothing. It is therefore quite in the interests of England that I should desire an alliance with France; but it is also, in my opinion, an advantage to have an alliance with civilisation and the historic culture from which we come. But all this is simply my own opinion, and

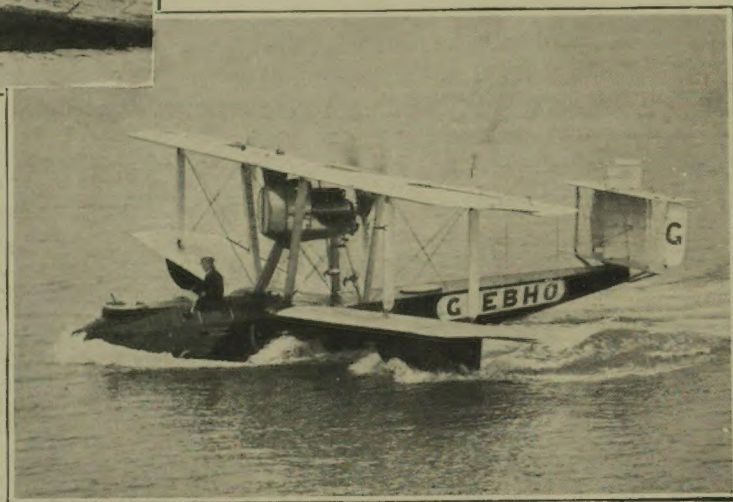
this is not the place where I should particularly develop it. My remarks here are addressed equally to those who are convinced that direct opposition to France is essential to our international position. But if that opposition is essential, then we must learn to talk the same common-sense about France that we learned almost too late to talk about Germany. Upon every argument there is much more to be said for the Pro-German than there is for the Pacifist. Upon no argument is there anything to be said for the muddle-headed martyr who wishes to be martyred merely because it is safe.



JUST BEFORE THE START OF THE BRITISH ROUND-THE-WORLD FLIGHT: THE MACHINE ON THE SLIPWAY AT CALSHOT, WHERE THE LEADER'S WIFE (MRS. MACLAREN) WAS TAKEN FOR A PRELIMINARY TRIAL TRIP. [Photograph by Topical.]

on their rights, and (so to speak) to stand on their noses.

But nobody can seriously pretend that by merely offering his nose in the street, with a fascinating smile, a man will prevent it from being pulled. There are so many obvious motives for pulling it; including the smile. In the international case the motives are still more obvious; indeed, if they did not exist, the Pacifists would have no wars to denounce. And the case of the Pacifists is particularly extraordinary in face of what they are always denouncing. They are always denouncing France, for instance; they are always drawing dreadful pictures of her murderous militarism, of her arrogant aggression, of her swaggering trick of rattling the sabre or shaking the mailed fist. But if a hundredth part of what they say about France were true, it would be enough to prove that what they say about peace is untrue. If it is true that the armed man is so



SINCE COMPELLED TO MAKE A FORCED LANDING IN CORFU ON THE WAY TO ATHENS: THE VICKERS "VULTURE" ON THE WATER AT CALSHOT DURING A PRELIMINARY TRIAL BEFORE THE START.

The British flying-boat "Vulture," in which Squadron-Leader Maclaren and his two companions recently started to fly round the world, experienced bad weather during its flight across Europe, and on March 31 had to make a forced landing in Corfu on the way from Brindisi to Athens. No serious damage was done, and after repairs the airmen hoped to continue their journey to Athens, and from there via Crete to Egypt. The start was made from Calshot Air Station, near Southampton, on March 25, and before the flight began Mrs. Maclaren was taken for a trial spin. One of our photographs shows the machine about to take the water from the slipway. Calshot Castle is seen in the background. [The "Times" World Copyright Photograph.]

## OUR ANAGLYPHS.

The remarkable Anaglyphs printed in "The Illustrated London News" of March 8 and March 29 aroused so much interest that it has been decided to publish others of equal importance from time to time. Readers who have not already obtained an Anaglyph viewing-mask under the conditions printed in our last issue may obtain one mask by filling up the Coupon printed on page 622 of this issue, and forwarding it, accompanied by postage stamps to the value of three-halfpence (Inland), or twopence-halfpenny (Foreign), addressed to "The Illustrated London News," (Anaglyph), 15, Essex Street, London, W.C.2. Although there are no Anaglyphs in this issue, application should be made at once, so as to be ready for the next publication.

# THE TOLL OF THE DESERT: BETWEEN THE WELLS.

PHOTOGRAPH BY M. BRUNEAU DE LABORIE, THE FAMOUS FRENCH EXPLORER.



IN A PART OF THE LIBYAN DESERT NEVER BEFORE TRAVERSED BY A EUROPEAN: ONE OF THE HUMAN SKELETONS PASSED BY M. BRUNEAU DE LABORIE IN THE LONELY WASTES BETWEEN SARRA AND TELLAB.

This impressive photograph, bearing eloquent testimony to the perils of travel in the desert, was taken by M. Bruneau de Laborie, the French explorer, during his recent journey across Northern Africa from the Cameroons to Cairo, in an unknown part of Libya. Describing his experiences, he writes: "The wells are far apart: for twelve days the region was as devoid of timber and vegetation as if one were travelling on asphalt. . . . We left Sarra on October 14 to enter an unexplored part of the Libyan desert, and the route I was to follow had never yet been seen by a European. Its aspect is that of a level waste of

sand, broken here and there by fragments of rock. . . . The wells of Bechara, cut in the rock, like those of Sarra, to a depth of about 110 ft., are marked by a conical mound of piled-up bones, which indicate its position. Close by were two fresh heaps of human remains. . . . Day was closing as we arrived (on October 17), and the men betook them to their prayers. . . . We remained there two days, and after two more days on the march we at last arrived at Tellab, the first village of the Kufra oasis." Previous photographs illustrating M. de Laborie's adventurous journey appeared in our issue of March 22,

# BOAT-RACE PRACTICE: THE CREWS DURING THE LAST WEEK OF TRIALS.

PHOTOGRAPHS BY PHOTOPRESS, AND SPORT AND GENERAL.



OXFORD'S TRIAL SPIN AGAINST A SCRATCH CREW OF THE LONDON ROWING CLUB AT HAMMERSMITH: THE OXFORD CREW (RIGHT) REACH THE MILE POST IN TIME EQUAL TO THE PREVIOUS BEST—A VIEW FROM THE COACH'S LAUNCH, SHOWING MR. GOLD (COACHING) IN THE FOREGROUND.



CAMBRIDGE OUT AT PUTNEY AFTER THEIR WEEK-END AT EASTBOURNE: THE BEGINNING OF A STROKE, WITH WRISTS DROPPED AND BLADES SQUARE TO THE WATER, READY TO DIP—AN INTERESTING STUDY IN ROWING EXPRESSIONS.



THE MIDDLE OF THE STROKE, WITH BLADES IN THE WATER AND BODIES SWINGING BACK: THE CAMBRIDGE CREW PRACTISING AT PUTNEY—A PHOTOGRAPH TAKEN JUST AFTER THE ABOVE (THE FORESHORTENING EFFECT OF A LONG-DISTANCE LENS MAKING THE BOAT APPEAR ALMOST ASHORE).



THE END OF THE STROKE, WITH BODIES WELL BACK AND BLADES "FEATHERING" (HELD FLAT TO OFFER LESS RESISTANCE WHILE PASSING THROUGH THE AIR BEFORE THE NEXT STROKE): A PHOTOGRAPH OF THE CAMBRIDGE CREW (SHOWING THE COX) TAKEN JUST AFTER THE ONE ABOVE.

These photographs of the Oxford and Cambridge crews were all taken on Monday, March 31, in the last week of practice before the race on April 5. On the Monday afternoon Oxford rowed a trial spin at Hammersmith against a scratch crew of the London Rowing Club. The course was to the Mile Post, a distance of about three-quarters of a mile. Oxford gave the L.R.C. a start of rather more than half a length, and, drawing clear inside a minute, reached the post in 2 min. 54 sec., a time equal to the previous best. Mr. Gold, their coach, followed in a launch. The three photographs of the Cambridge crew were taken

on the same day during their first outing after their week-end at Eastbourne. They are interesting as showing the successive stages of a stroke, with the changing positions of the hands, bodies, and blades of the oars, and also as studies in facial expression, which appears to be more intense at the beginning of a stroke, and to assume a look of relief at the end. The names of the crews can be identified from the lists given on the opposite page. In the above photographs of the Cambridge crew the order is (from left to right): the cox (seen only in the lower photograph), stroke, seven, six, five, four, three, two, and bow.

## THE 76TH OXFORD AND CAMBRIDGE BOAT-RACE: CREWS AND STATISTICS.



## THE RACES—from 1829 to 1923.

Year.	Date.	Winner.	Course.	Time.	Won by
1829	June 10	Oxford	Henley	14m. 30s.	Easily.
1836	June 17	Camb.	W to P	36m. 0s.	1min.
1839	April 3	Camb.	W to P	31m. 0s.	1m. 45s.
1840	April 15	Camb.	W to P	29m. 30s.	$\frac{1}{2}$ length.
1841	April 14	Camb.	W to P	32m. 30s.	1m. 4s.
1842	June 11	Oxford	W to P	30m. 45s.	13sec.
1845	Mar. 15	Camb.	P to M	23m. 30s.	30sec.
1846	April 3	Camb.	M to P	21m. 5s.	2 lengths.
1849	Mar. 29	Camb.	P to M	22m. 0s.	Easily.
1849	Dec. 15	Oxford	P to M	—	Foul.
1852	April 3	Oxford	P to M	21m. 36s.	27sec.
1854	April 8	Oxford	P to M	25m. 29s.	11 strokes.
1856	Mar. 15	Camb.	M to P	25m. 50s.	$\frac{1}{2}$ length.
1857	April 4	Oxford	P to M	22m. 35s.	35sec.
1858	Mar. 27	Camb.	P to M	21m. 23s.	22sec.
1859	April 15	Oxford	P to M	24m. 40s.	Camb. sank.
1860	Mar. 31	Camb.	P to M	26m. 5s.	1 length.
1861	Mar. 23	Oxford	P to M	23m. 30s.	48sec.
1862	April 12	Oxford	P to M	24m. 41s.	30sec.
1863	Mar. 28	Oxford	M to P	23m. 6s.	43sec.
1864	Mar. 19	Oxford	P to M	21m. 40s.	26sec.
1865	April 8	Oxford	P to M	21m. 24s.	4 lengths.
1866	Mar. 24	Oxford	P to M	25m. 35s.	15sec.
1867	April 13	Oxford	P to M	22m. 40s.	$\frac{1}{2}$ length.
1868	April 4	Oxford	P to M	20m. 56s.	6 lengths.
1869	Mar. 17	Oxford	P to M	20m. 5s.	3 lengths.
1870	April 6	Camb.	P to M	22m. 4s.	14 lengths.
1871	April 1	Camb.	P to M	23m. 5s.	1 length.
1872	Mar. 23	Camb.	P to M	21m. 15s.	2 lengths.
1873	Mar. 29	Camb.	P to M	19m. 35s.	34 lengths.
1874	Mar. 28	Camb.	P to M	22m. 35s.	3 lengths.
1875	Mar. 20	Oxford	P to M	22m. 2s.	10 lengths.
1876	April 8	Camb.	P to M	20m. 20s.	Easily.
1877	Mar. 24	Oxford	P to M	24m. 8s.	Dead-heat.
1878	April 13	Oxford	P to M	22m. 13s.	10 lengths.
1879	April 5	Camb.	P to M	21m. 18s.	34 lengths.
1880	Mar. 22	Oxford	P to M	21m. 23s.	34 lengths.
1881	April 8	Oxford	P to M	21m. 51s.	3 lengths.
1882	April 1	Oxford	P to M	20m. 12s.	7 lengths.
1883	Mar. 15	Oxford	P to M	21m. 8s.	4 lengths.
1884	April 7	Camb.	P to M	21m. 39s.	24 lengths.
1885	Mar. 28	Oxford	P to M	21m. 36s.	3 lengths.
1886	April 3	Camb.	P to M	22m. 29s.	2-3 length.
1887	Mar. 26	Camb.	P to M	20m. 52s.	34 lengths.
1888	Mar. 24	Camb.	P to M	20m. 48s.	5 lengths.
1889	Mar. 30	Camb.	P to M	20m. 14s.	24 lengths.
1890	Mar. 26	Oxford	P to M	22m. 3s.	1 length.
1891	Mar. 21	Oxford	P to M	21m. 48s.	$\frac{1}{2}$ length.
1892	April 9	Oxford	P to M	19m. 10s.	24 lengths.
1893	Mar. 22	Oxford	P to M	18m. 45s.	1 lgh. 4ft.
1894	Mar. 17	Oxford	P to M	21m. 39s.	34 lengths.
1895	Mar. 30	Oxford	P to M	20m. 50s.	24 lengths.
1896	Mar. 28	Oxford	P to M	20m. 1s.	2-5 length.
1897	April 3	Oxford	P to M	19m. 12s.	2-3 lghs.
1898	Mar. 26	Oxford	P to M	22m. 15s.	Easily.
1899	Mar. 29	Camb.	P to M	21m. 4s.	34 lengths.
1900	Mar. 31	Camb.	P to M	18m. 45s.	20 lengths.
1901	Mar. 30	Oxford	P to M	22m. 31s.	2-5 length.
1902	Mar. 22	Camb.	P to M	19m. 9s.	5 lengths.
1903	April 1	Camb.	P to M	19m. 32s.	6 lengths.
1904	Mar. 26	Camb.	P to M	21m. 36s.	44 lengths.
1905	April 1	Oxford	P to M	20m. 35s.	3 lengths.
1906	April 7	Camb.	P to M	19m. 25s.	34 lengths.
1907	Mar. 16	Camb.	P to M	20m. 26s.	44 lengths.
1908	April 4	Camb.	P to M	19m. 20s.	24 lengths.
1909	April 3	Oxford	P to M	19m. 50s.	34 lengths.
1910	Mar. 23	Oxford	P to M	20m. 14s.	24 lengths.
1911	April 1	Oxford	P to M	18m. 29s.	24 lengths.
1912	April 1	Oxford	P to M	22m. 5s.	3 lengths.
1913	Mar. 13	Oxford	P to M	20m. 53s.	$\frac{1}{2}$ length.
1914	Mar. 28	Camb.	P to M	20m. 23s.	44 lengths.
1915	No Race, owing to War.				
1916	"	"	"	"	"
1917	"	"	"	"	"
1918	"	"	"	"	"
1919	"	"	"	"	"
1920	Mar. 27	Camb.	P to M	21m. 11s.	4 lengths.
1921	Mar. 30	Camb.	P to M	19m. 45s.	1 length.
1922	April 1	Camb.	P to M	19m. 27s.	44 lengths.
1923	Mar. 24	Oxford	P to M	20m. 54s.	$\frac{1}{2}$ length.

W. to P.—Westminster to Putney; M. to P.—Mortlake to Putney;  
P. to M.—Putney to Mortlake.

(The table from 1829 to 1900 is reprinted by permission from "The Record of the University Boat-Race"; Published by T. Fisher Unwin, Ltd.)

## THE BOATS—1924.

OXFORD.		CAMBRIDGE.	
Length	62 ft. 10 in.	Length	62 ft. 4 in.
Width (Middle)	23 in.	Width (Middle)	23 in.
Depth (Middle)	9 in.	Depth (Middle)	9 in.
Depth (Forward)	6 in.	Depth (Forward)	6 in.
Depth (Aft)	6 in.	Depth (Aft)	5 in.
Run of Slides	16 in.	Run of Slides	16 in.
Spread of Riggers	31 in.	Spread of Riggers	31 in.

## OUR PHOTOGRAPHS.

## CAMBRIDGE.

(Reading from Top.)  
G. E. G. GODDARD (BOW).  
J. S. HERBERT (2).  
J. A. MACNABB (3).  
L. ELLIOTT-SMITH (4).  
G. H. AMBLER (5).  
T. D. A. COLLET (6).  
C. R. M. ELEY (7).  
A. B. STOBART (STROKE).  
J. A. BROWN (COX).

## OXFORD.

(Reading from Top.)  
P. C. MALLAM (BOW).  
P. R. WACE (2).  
W. T. GODDEN (3).  
R. E. EASON (4).  
G. J. MOWER-WHITE (5).  
J. E. PEDDER (6).  
G. E. G. GADSDEN (7).  
W. P. MELLEN (STROKE).  
G. D. CLAPPERTON (COX).

THE CAMBRIDGE CREW.

THE OXFORD CREW.

The University Boat-Race to be rowed to-day (April 5) is the seventy-sixth contest of its kind. Up to the time of writing, Oxford has won forty times, and

Cambridge, 34. There was a dead-heat in 1877. The crews given above are as they were at the beginning of this week.

## AT HOME AND ABROAD: A PICTORIAL BUDGET OF

PHOTOGRAPHS BY ELLIOTT AND FRY, NORVAL



ONE OF THREE FAMOUS MUSICIANS DEAD WITHIN A FORTNIGHT:  
THE LATE SIR WALTER PARRATT.



DEPOSED ON THE PROCLAMATION OF A GREEK REPUBLIC: GEORGE II,  
KING OF THE HELLENES (SON OF THE LATE KING CONSTANTINE), WITH  
HIS CONSORT, QUEEN ELIZABETH.



LEAVING, FOR HER LAST VOYAGE, THE ANCHORAGE (ROSYTH) FROM WHICH SHE SAILED  
FOR JUTLAND: H.M.S. "LION," BEATTY'S FAMOUS FLAG-SHIP, BOUND FOR THE SHIP-BREAKER'S



ATHENS ACCLAIMS THE PROCLAMATION OF A GREEK REPUBLIC: BANNERS BEARING PORTRAITS  
(L. TO R.) OF M. PAPANASTASIOU (PREMIER) AND THE MINISTERS OF MARINE AND WAR.



THE HEBRIDEAN MIGRATION TO CANADA: A FAMILY OF TWELVE—THE McDONALDS  
OF LOCHABER—AMONG THE TWO HUNDRED SETTLERS LEAVING SOUTH UIST ABOARD  
THE CANADIAN PACIFIC LINER "MARLOEH."

## NEWS—INTERESTING EVENTS RECORDED BY PHOTOGRAPHY.

(DUNFERMLINE), TOPICAL, HASSANO, AND INTERNATIONAL.



HOW THEY TRAIN FOR A BOAT RACE AT HARVARD: THE UNIVERSITY'S NEW TWENTY-OARED  
PRACTICE BARGE, "LEVIATHAN," ON THE CHARLES RIVER.



THE AMERICAN ROUND-THE-WORLD FLIGHT: TWO OF THE U.S. ARMY MACHINES VISITED BY  
ADMIRING CROWDS AT CLOVER FIELD, SANTA MONICA, CALIFORNIA, THE DAY BEFORE THE START.



INScribed WITH THEIR NEW "GREAT WAR" BATTLE HONOURS: THE COLOURS OF THE  
SCOTS GUARDS (HELD BY THE REGIMENTAL SERGEANT MAJOR AND TWO DRILL SERGEANTS)  
HANDLED OVER BY LORD METHUEN ON BEHALF OF THE KING.



THE THIRD FAMOUS MUSICIAN DEAD WITHIN A FORTNIGHT:  
THE LATE SIR CHARLES V. STANFORD.



THE GRAND NATIONAL CUP OF 1924: A RICHLY GILT TROPHY, BEARING  
A WINGED HORSE-SHOE AND THE ARMS OF LIVERPOOL IN ENAMEL,  
MADE BY MESSRS. ELKINGTON.

By a tragic coincidence, three famous musicians have passed away within a fortnight, the death of Sir Frederick Bridge on March 18 being followed by those of Sir Walter Parratt on the 27th, and Sir Charles Villiers Stanford on the 29th. Sir Walter Parratt, who was born at Huddersfield in 1841, became organist of St. George's Chapel Royal at Windsor in 1882, and, some years later, Master of the Queen's Music and private organist to Queen Victoria. He was Master of Music also to King Edward and King George. He taught at the Royal College of Music, and was for ten years Professor of Music at Oxford. Sir Charles Stanford, who was eminent as a composer, was on the first board of professors at the Royal College of Music when it was opened in 1883. He was born in Dublin in 1852.—Admiral Beatty's famous flag-ship at Jutland, H.M.S. "Lion," arrived at Jarrow from Rosyth, to be broken up, on March 31. An appeal was made that she should be preserved as a national monument like the "Victory," but this was impracticable, as she had been specified by name for "scrapping" in the Washington Treaty. The battle-cruiser "Lion" saw more fighting in the war than any other British capital ship. Besides

Jutland, she was at Heligoland Bight and the Dogger Bank.—Harvard University recently adopted a barge for rowing practice with seats for ten men on each side and a central gangway for the coach.—The U.S. Army aeroplane world-flight expedition started from Clover Field, Santa Monica, California, in three Douglas "World Cruisers" on March 17. On reaching Seattle they stayed for some days to fit floats to their machines, and arranged to proceed on April 2.—The Greek Republic and the deposition of the King were proclaimed in Athens on March 25.—Some 200 emigrants from the Hebrides left Loch-bisdale, South Uist, for Canada, in the C.P.R. liner "Marloeh" on March 29. They are to settle at Red Deer, Alberta.—The Great War battle honours of the Scots Guards record 26 famous actions. Ten of them have been added to their colours, including the "Retreat from Mons"; "Marne, 1914"; "Ypres, 1914, '17"; "Hindenburg Line"; and "France and Flanders, 1914-18."—The trophy for this year's Grand National was designed and made by Messrs. Elkington and Co., Ltd.

## BOOKS OF THE DAY.

By J. D. SYMON.

If one were to ask for information about the novelist Berrian, how many replies would be forthcoming? Here and there, perhaps, some careful reader with a good memory would recall him, but to most he would suggest nothing. The late Otto Braun could have told all that there is to be known about Berrian. He does not mention him by name, but he has left indications that he certainly had heard of him. It was unfortunately out of his power to leave any critical opinion of Berrian's works.

These works have interested me for many years. I do not know if there be any novelist who has given me material for more interesting and amusing speculation. I object to the abuse of the word "intriguing," but this is a case for its legitimate use. The effect of Berrian and his novels can be described only as intriguing, and it is likely that everyone who knows anything about him will agree with me in that.

The charm of Berrian is ultra-elusive. He is of all novelists the most difficult to grasp; but for that very reason he is only the more fascinating. For a generation at least I have turned to him with wonder and a great reverence, as one approaches unapprehended mysteries. He has a way of withholding himself, but you cannot doubt his reality. One day, you are persuaded, he will reveal himself in his full glory; but you may still have to wait his own good pleasure. Several times I have thought I had him; but what seemed a materialisation has always faded, leaving me to look ahead still and hope a little longer. Yet when first I heard of Berrian, his existence presented no difficulties. It fell naturally into the scheme of things. One believed in him with a great and simple belief. He was necessary and inevitable to his circumstances.

It became a favourite amusement of mine to try to visualise a novel of Berrian's. At the outset it was not altogether easy, for the world first heard of him at a time when Berrian's world seemed a more shadowy thing than it does to-day. We have moved nearer to it; perhaps in some details we have passed a little beyond it. That advance made it easier to understand how and why Berrian's novels presented humanity with the scale of human values entirely altered, and yet recognisable as the humanity we know. It was another part of the game to wonder if this or that new novelist, as he or she sprang up, was the incarnation of the shadowy yet appealing Berrian, of whom we had heard, in whom we believed, but of whose books we had been unable to read a single one. I often wished that someone would write a Berrian novel, boldly call it Berrian's, and risk the consequences of that imposture. Sometimes it seemed that Mr. Wells must be the authentic Berrian, and it may be that he comes nearest to the conception.

Nearest, that is, as far as the expression of a mechanical age is concerned. But Berrian seemed to promise a wider departure from traditional form. Such hints as were given of his method indicated a complete breaking away from use and wont in thought, motive, action, and method of presentation. Yet the novelist's people were so real, so sympathetic, that they could appeal to the reader who belonged to another age, and not only appeal, but hold him spellbound. So at least we were told by the only person who was qualified to speak on the question, the late Mr. Bellamy, author of "Looking Backward," a book that made a sensation in the early 'nineties, and, although now almost forgotten, is worth taking down from the top shelf, dusting, and reading again.

To make an end of mystification: Bellamy invented Berrian, the great novelist of his Utopia, that bewildering place which hovered between an indefinite future and an equally indefinite past. For "Looking Backward" was also "Looking Forward." The narrator wrote in retrospect of a world that was for the reader of 1890 or so still far ahead. In mechanical contrivances it is very much the world of to-day, perhaps a trifle behind it here and there. Whether any writer of the present age has yet fulfilled the prophecy of the new fiction is another matter. Mr. Bellamy gave us scarcely enough definite information to enable us to decide. Yet it may not be very wide of the mark to indulge the fancy that some of the younger American novelists have written books that might answer to the description of the mythical Berrian's. They are sufficiently unusual in method and in thought to be his; they have the merit of resembling nothing else; and they have an uncanny power of interest. If certain elements are not altogether alluring, that may be because the reader who is not always allured to rapture has hardly moved up to the period of which the Middle Western fiction is so curious a product.

That he may not have so moved up is not altogether his fault or his misfortune. If he still does a little looking backward, and sees in earlier forms something permanent and important to writers of all ages and all schools, his state is the more gracious; and there are signs that the best of these younger story-tellers, as they advance, are not blind to the things that concern their continued existence. It may not be altogether surprising that (if the centre of American literature is now in Chicago, as some say it is) a streak of hooliganism should have coloured the new product of the literary stockyards. Youth must be allowed to kick a little. But as it advances, and is praised for good work done or the promise of good work, it does well to look to its ways and to see whether some process of mellowing and of restraint be not indicated. Wherever there is conscientious artistry, this is sure to happen; but where there is only persistence in self-sufficiency and blatant self-assertion, a method still on trial prejudices its own case.

For a writer who has made a stir, but has not yet convinced men of sane literary judgment that he is really important, to pitchfork at the public his early experiments in fiction does not reassure the reader or the critic of that writer's essential stability. It is a pity that young enthusiasm should be allowed to play such prejudicial tricks. There the question may be left for pleasanter matters. Not all the young Americans are so froward. Edna Ferber, for example, lets nothing leave her hands until she has satisfied herself that it is finished to the utmost of her power, and every succeeding book of hers bears witness to her genius for taking pains. In the short story I think she has very little to learn; but in the novel she has not come to the height of her power. I doubt whether the novel is her true province at all; her earlier long stories never came up to her short; but her new novel, "So Big" (Heinemann; 7s. 6d.) marks an advance, if not in construction, at least in depth of characterisation and in human appeal.

When Miss Ferber tries her hand at a full-dress novel, she cannot get quite away from the short story. Her talent is to that extent microcosmic. Consequently, one is always haunted by the feeling that any novel of hers is just a series of splendid short stories thrown away. The book never becomes organic, a thing in which all the constituent parts function towards a definite end. In a word, Heaven has not granted to Miss Ferber the gift of keeping

in her own country, but has only within the last few weeks made an impression upon British readers. This is "LUMMOX," by Fannie Hurst (Cape; 7s. 6d.), a powerfully original and unusual study of a domestic servant's life in New York. Incidentally, the book may be a tract, exposing the horrible conditions of domestic service in well-to-do American households, and the revelations are sufficiently startling and revolting; but that is evidently not the author's main purpose. Had it been so, she might have made her propaganda more effective by choosing a commonplace heroine. As it is, the heroine is altogether extraordinary. It is with her strange soul that her creator is chiefly concerned; and compared with its dumb agonies the sufferings of the body are of minor account.

Bertha (her surname never appears) was a New York East Side waif, partly Scandinavian, partly Polish, with a suggestion of various other nationalities in her composition. She had been dragged up in a low waterside doss-house frequented by the scum of the sea. She grew to be a great blonde giantess, equal to any toil, and of an unperturbed outward placidity—a cow of a creature, strong, clumsy, gentle, and generous-hearted, always ready to shoulder weaker people's burdens. Some curious old strain of European heredity had given her the inarticulate soul of a poet and a musician. She was alive to the magic of words and of sounds. "Chimes arrived to her dimly. Waiting-to-be-born thoughts. Bertha's prisoners."

In her first regular place, the son of the house was also a poet, of sorts. One fears that the trail of Greenwich Village was over this singer of the newer school. Perhaps it was necessary for Miss Hurst's purpose that Rollo Farley should be of this type, the fleshly spiritual. For a moment, when he was a little tipsy, Bertha inspired him. It meant fame for him, and a blind, groping, life-long sorrow for her. Rollo never knew that his inspiration had other consequences than the poem. Bertha's central tragedy was voluntary separation from her child. But she followed his career, and lived to see him a great musician, in whom the genius of his mother had become articulate. In some dumb fashion she realised this, yet without comfort.

Her life became a dreary procession from place to place. She had a talent for putting herself innocently in the wrong, but always through some act of self-sacrifice. Gradually she sank to the meanest casual drudgery, yet always she held her inner self superior to squalid surroundings. Otherwise the story would be unbearable. Except Bertha, there is hardly a character in the book that does any credit to humanity. High and low, most of them are vile or contemptible. Miss Hurst has not yet got balance into her work. She is the product of a school that has still some way to go in learning that a crude, hard, one-sided view does not mean strength. Over many incidents hangs the shadow of the Freudian psychology rashly accepted as a universal formula of life, and beguiling the author into passages that are merely disagreeable. But the book is the original experiment of a writer who can observe and communicate her impressions.

It might be objected to Miss Hurst's novel that it is too episodic and full of loose ends; but here there may be justification. It is a picture of what passes in Bertha's mind, and, as she was continually on the move, the temporary vivid concern with other characters who fade out of the canvas and appear no more is possibly a fair representation of the domestic servant's and casual drudge's daily experience of her fellow creatures.

This apparent lack of coherence has become almost a convention of writers who are most anxious to defy convention. It is to be found not only in the novel but in the short story, on both sides of the Atlantic. Mr. Sherwood Anderson, for example, has made this method very much his own, and he requires patience on the part of less nimble wits if they are to grasp his purpose. But the purpose is always there, and usually it is worth taking the trouble to discover. Personally, I am so fond of clarity and order in the unfolding of a story, long or short, that the chaotic method will never make the strongest appeal to me; but one's own private liking is not likely to deter others whose minds are less hide-bound.

"HORSES AND MEN," by Sherwood Anderson (Cape; 7s. 6d.), takes its title, in the first instance, from the stories that describe life on the trotting-tracks of the United States. But Mr. Anderson remarks in his dedication to Theodore Dreiser, that in that author's presence he has sometimes had the same refreshed feeling as when in the presence of a thoroughbred horse; so the intention of the title may be more subtle than superficial.

The influence of the horse comes out powerfully in the sketches of the "sweep" (stable lad) who tells some of the stories in the first person; but many of the episodes are studies in the vague miseries of adolescence, and not all of these have to do with the race-track. Again we are introduced to the hot, reeking, chaotic life of Chicago, which the author can make us realise as vividly as we realise it in Miss Ferber's work. He is a man groping after expression of things he feels, but still doubts his power to communicate. And that is what makes him interesting. As I read him, I was reminded of Goethe's Dedication of "Faust"—

Again, ye ever living forms, I find ye  
As early to my clouded sight ye shone!  
Shall I attempt, this once, to seize and bind ye?  
Still o'er my heart is that illusion thrown?

Mr. Anderson's material is anything but grandiose, but that does not make his quest of the essential the less real and poignant.

THE MONTH'S  
MOST POPULAR BOOKS.

- "THE TAPESTRY OF LIFE."  
(Allen and Unwin.) By Raymond Blathwayt.
- "KILIMANJARO AND ITS PEOPLE."  
(H. F. & G. Witherby.) By the Hon. Chas. Dundas.
- "THEY THAT WALK IN THE WILD" (Animal Studies.)  
By Chas. G. D. Roberts.
- "WANDERING IN CHINA." By Harry A. Franck.  
(T. Fisher Unwin.)
- "THE TECHNIQUE OF LIVING."  
(Heinemann.) By Harold Dearden.
- "TWELVE TESTS OF CHARACTER."  
(Hodder and Stoughton.) By H. E. Fosdick, D.D.
- "GOLF RULES AND DECISIONS."  
(Methuen.) By F. S. Shennstone.
- "ONE ACT PLAYS OF TO-DAY."  
(Harra.) Selected by J. W. Marriott.
- "MAN AND MYSTERY IN ASIA."  
(Edward Arnold & Co.) By Ferdinand Ossendowski.
- "CONFESSIONS OF A TURF CROOK."  
(Philip Allan & Co.) Edited by A. C. Bellingham.
- "THE TEMPTRESS."  
(Butterworth and Co.) By V. B. Ibanes.
- "MAY EVE."  
(Hutchinson and Co.) By E. Temple Thurston.

We have arranged with Messrs. Hatchards, the well-known booksellers, of Piccadilly, to supply us each week with a list of books that were specially popular during the past month. These lists will be divided into different categories—Fiction, Memoirs, etc.—and will serve as a guide to our readers. The books are given in order of selling merit.

many horses running at once. Nor does she seem to understand that in the novel the characters, principal and subordinate, must end greater than they began. Hence there is something static about her portraiture. But in "So Big," admittedly the lines are more fluent.

Long short-story or novel, whichever it be, "So Big" will compel you to read, if once you begin. The attraction is not so much curiosity as to what will happen as pure friendly interest in the heroine, Mrs. DeJong, the ex-schoolma'am, who, widowed, carried on her husband's market-garden for the sake of their little boy, Dirk, nicknamed "So Big." The boy enjoys the honours of the title rôle, but he plays a very small figure beside his heroic mother. It is her portrait that makes the book.

An idyll of the soil may be something of a surprise from Miss Ferber's pen, which has been so much occupied hitherto with the artificialities of American city life. The artificialities are not entirely absent even here; but the thing that gives the story its power and charm is the picture of a small Dutch agricultural community, into which there came an alien woman, a creature of imagination and some knowledge, eager for the beauty of life, and who, missing it directly, found it indirectly in a life of toil and racking struggle with the land. It may not be a novel in the strictest sense of the term, but it is a beautiful study of a character. One does not often find oneself endorsing the views of those who write what is known across the Atlantic as "blurb" (preliminary announcements of books), but in this case one cannot quarrel with the publisher who assured his clients that "So Big" is "the finest product of Edna Ferber's genius." It is fine with a fineness she has never achieved hitherto, and it gives the richest promise of further developments.

Something akin to Selina DeJong's experience of beauty realised amid a life of drudgery forms the keynote to another remarkable story by one of the newer school of Americans, who has been known for some little time

## A WOODEN HORSE TO CELEBRATE A WEDDING: PAPUAN CARVING.

FROM A PHOTOGRAPH IN "A WOMAN'S IMPRESSIONS OF GERMAN NEW GUINEA," BY LILIAN OVERELL. BY COURTESY OF MESSRS. JOHN LANE, THE BODLEY HEAD, LTD.



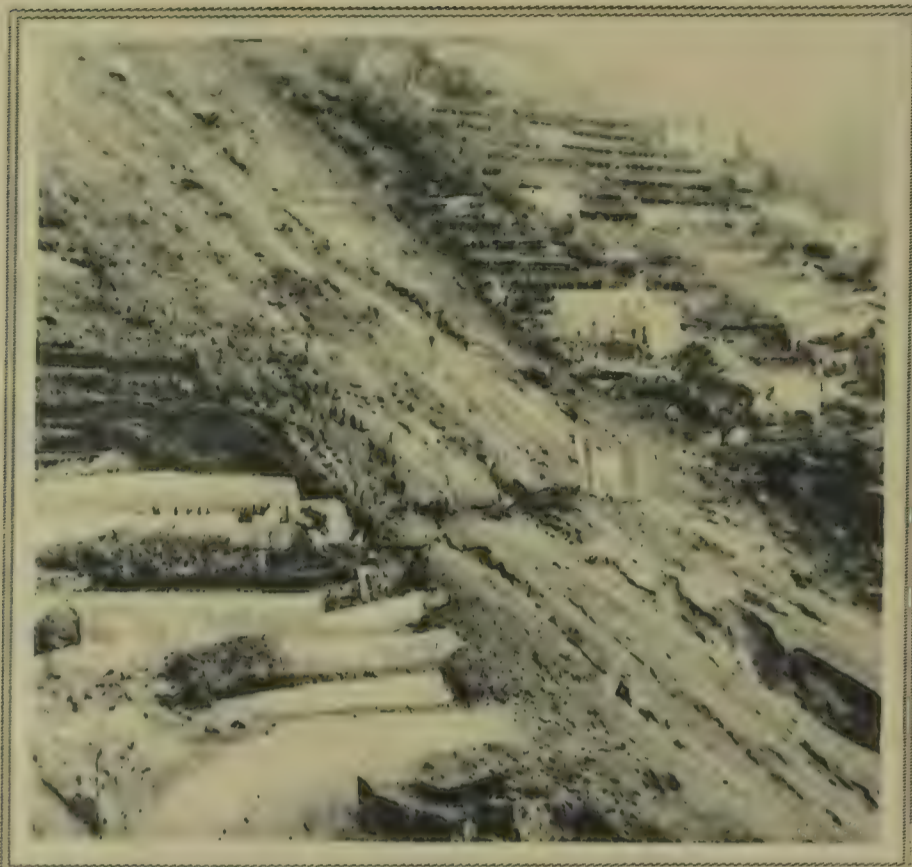
A NATIVE IMITATION OF A WHITE MAN'S HORSE AND STABLE; WITH THE HORSE CARVED OUT OF SOLID WOOD AND PAINTED BROWN AND WHITE: A CURIOUS STRUCTURE, WITH AN ORNAMENTAL GRASS ROOF, IN GERMAN NEW GUINEA.

There is something both picturesque and mysterious about this remarkable example of native art in New Guinea. As mentioned above, it forms one of the many interesting illustrations in a recently published book of travel, "A Woman's Impressions in German New Guinea," by Lilian Overell, which gives a vivid account of a little-known land and its people. In the particular passage referring to this subject, the author writes: "On the road from

Kokopo to Rabaul we noticed a collection of quite elaborate buildings, apparently in imitation of a bungalow and a stable. They were beautifully built, with ornamental grass roofs, and in the stable was a horse carved out of solid wood and painted brown and white. This great effort was in celebration of a wedding, but we could not find out any more about it." It is not stated whether the man seen in the picture was the sculptor.

# SWEPT BY A CATARACT OF MUD: AMALFI AFTER THE LANDSLIP.

PHOTOGRAPHS BY TOPICAL AND C.N.



WHERE HOUSES WITH THEIR OCCUPANTS WERE OVERWHELMED BY AN AVALANCHE OF EARTH AND WATER: THE TRACK OF THE LANDSLIDE AT AMALFI.



OVERHANGING CRAGS FROM WHICH GREAT MASSES BROKE AWAY THROUGH A DELUGE OF RAIN: DEVASTATION AFTER THE LANDSLIP.



WHERE A CATARACT OF MUD DESCENDED, OVERWHELMING EVERYTHING IN ITS TRACK: HAVOC CAUSED BY THE LANDSLIP AT AMALFI, THE BEAUTIFUL COAST TOWN ON THE SORRENTO PENINSULA—A STRIKING CONTRAST TO THE PHOTOGRAPHS OPPOSITE.

These photographs, showing the havoc caused by the great rainstorm and consequent landslide at Amalfi, present a striking contrast to those on the opposite page, taken before the catastrophe, and well supporting its claim to be one of the most beautiful of Italian coast towns. As mentioned there, about a hundred lives were lost, and damage was done to houses and other property estimated at millions of francs. The coast road between Amalfi and Salerno was blocked in many places, and several villages were isolated. Relief work was at once undertaken; the Italian Government placed funds at the disposal of the Prefect of Salerno, and assistance was sent by sea, which had

become the only practicable means of access. This is not the first disaster of the kind that has overtaken Amalfi. "Built at the foot of an abrupt mountain," writes Professor Halbherr in his account quoted opposite, "on a narrow strip of shore, it has more than once been severely damaged by storm and flood. The lower part of the town was submerged by the sea in the twelfth century, and was again devastated by a sudden flood, like the present one, in 1343. At successive periods, new quarters of the town were built on the impending craggy hills, forming the most fantastic and romantic settlement along that coast."

## STRICKEN BY LANDSLIP AND STORM, CAUSING 100 DEATHS: AMALFI.

PHOTOGRAPHS BY ALINARI BROTHERS, SUPPLIED BY PROFESSOR FEDERICO HALBHERR.



ONCE THE CHIEF PORT OF THE MEDITERRANEAN, BEFORE THE GROWTH OF PISA AND VENICE, AND NOTED FOR THE INVENTION OF THE COMPASS: AMALFI, ON THE GULF OF SALERNO, AS IT WAS BEFORE THE RECENT LANDSLIP.



SWEPT AWAY BY THE LANDSLIP: THE PICTURESQUE TERRACE AND COLUMNED PERGOLA OF THE OLD CAPPUCINI CONVENT AT AMALFI, IN THE NEIGHBOURHOOD OF WHICH A HUNDRED PEOPLE WERE REPORTED TO HAVE LOST THEIR LIVES IN THE DISASTER.

A great landslip, accompanied by violent storms and torrential rain, devastated the southern coast of the beautiful Sorrento peninsula, between Amalfi and Positano, on March 26. At the village of Vettica, near Amalfi, an enormous fall of rock killed 63 people, and the total loss of life was officially estimated at 100. At Amalfi itself the famous terrace and pergola of the Cappucini Convent Hotel was swept away, and much other damage was done. The King of Italy at once left Rome for the scene of the disaster, and personally visited the survivors. On the way his train was derailed by another landslip,

but fortunately without serious consequences. In sending us these photographs, Professor Halbherr writes: "Amalfi is one of the most beautiful and lovely spots in the environs of Naples. The town has been a flourishing one since the earliest Byzantine times, and during the Middle Ages became one of the chief trading ports of South Italy, and the principal marine city of the Mediterranean, before Pisa and Venice grew in power. It was here that the compass was invented by Flavio Gioia in 1302. . . . By the present cataclysm considerable parts of the upper town have been destroyed."

## REAL INSECTS WEIRDER THAN THE "BREAD-AND-BUTTER FLY": MEMBRACIDS.

PHOTOGRAPHS AND DESCRIPTION BY L. G. SAUNDERS, M.Sc., F.E.S., MEMBER OF THE CAMBRIDGE (ZOOLOGY DEPT.) 1923 EXPEDITION TO BRAZIL. (SEE ARTICLE ON ANOTHER PAGE.)



1. RESEMBLING THE ROSE-THORN BESIDE IT: *CAMPYLENCHIA* SP., A BRAZILIAN MEMBRACID FOUND ON THORNY ACACIAS (MAGNIFIED 7 TIMES).



2. RELYING FOR SAFETY ON HIS RESEMBLANCE TO THE BRACT OF A BUD: *STICTOPELTA* SP., ANOTHER MEMBRACID FROM BRAZIL (MAGNIFIED 7 TIMES).



3. SHOWING THE THORAX GROWING UP IN FRONT AND BACK OVER THE BODY: A YOUNG MEMBRACID (MAGNIFIED 10 TIMES).



4. "THE PAWNBROKER," A PUZZLE TO SCIENTISTS: *BOCYDIUM GLOBULARE*, AN EXTRAORDINARY MEMBRACID (MAGNIFIED 10 TIMES).



5. ANOTHER THORN-LIKE BRAZILIAN MEMBRACID FOUND ON ACACIAS: A YOUNG SPECIMEN (MAGNIFIED 6 1/2 TIMES).



6. "LIKE NOTHING ON EARTH" (UNLESS IT BE A TEA-COSY): *MEMBRACIS CARINATA*, FROM BRAZIL (MAGNIFIED 7 TIMES).



7. IMITATING A 'LEAF-CARRYING "PARASOL" ANT (ILLUSTRATED IN OUR ISSUE OF MARCH 8): *OEDA INFLATA*, A BRAZILIAN MEMBRACID (MAGNIFIED 8 TIMES)

These extraordinary little insects, Membracids from Brazil, are shown enlarged on the same scale as the magnifications of a 1/4-inch indicated on each photograph. Mr. L. G. Saunders, of St. John's College, Cambridge, who sends them, writes: "Their strange appearance is due to the abnormal development of the thorax, which may be produced into spines, horns, knobs, and every conceivable fantastic structure. Usually the insect resembles other insects (ants, flies, weevils) or thorns, bits of bark, and lichen. Thus the adult No. 1 and the young one ("nymph" in entomological parlance), No. 5, are somewhat like thorns, and are both found on thorny acacias; No. 2 looks remarkably like the bract of a bud

when sitting tight on a twig, and he prefers to rely on this resemblance for protection when approached rather than try to escape by flight. (No. 3 is an exceedingly pretty little chap, with black and white stripes and a red patch on the abdomen. He is only a nymph. Nos. 4 and 6 are 'like nothing on earth.' How and why they have become modified in such extraordinary fashion is a puzzle to scientists. No. 7 is perhaps the most wonderful. In the photograph it looks strikingly like a leaf-cutting or 'parasol' ant carrying home its piece of leaf, but actually the dorsal structure is an inflated sack, and it is considered by entomologists to resemble more closely the empty cocoon of a certain tiny moth."

# INSECT CAMOUFLAGE; AND THE POTTER WASP'S CURIOUS JUG NURSERY.

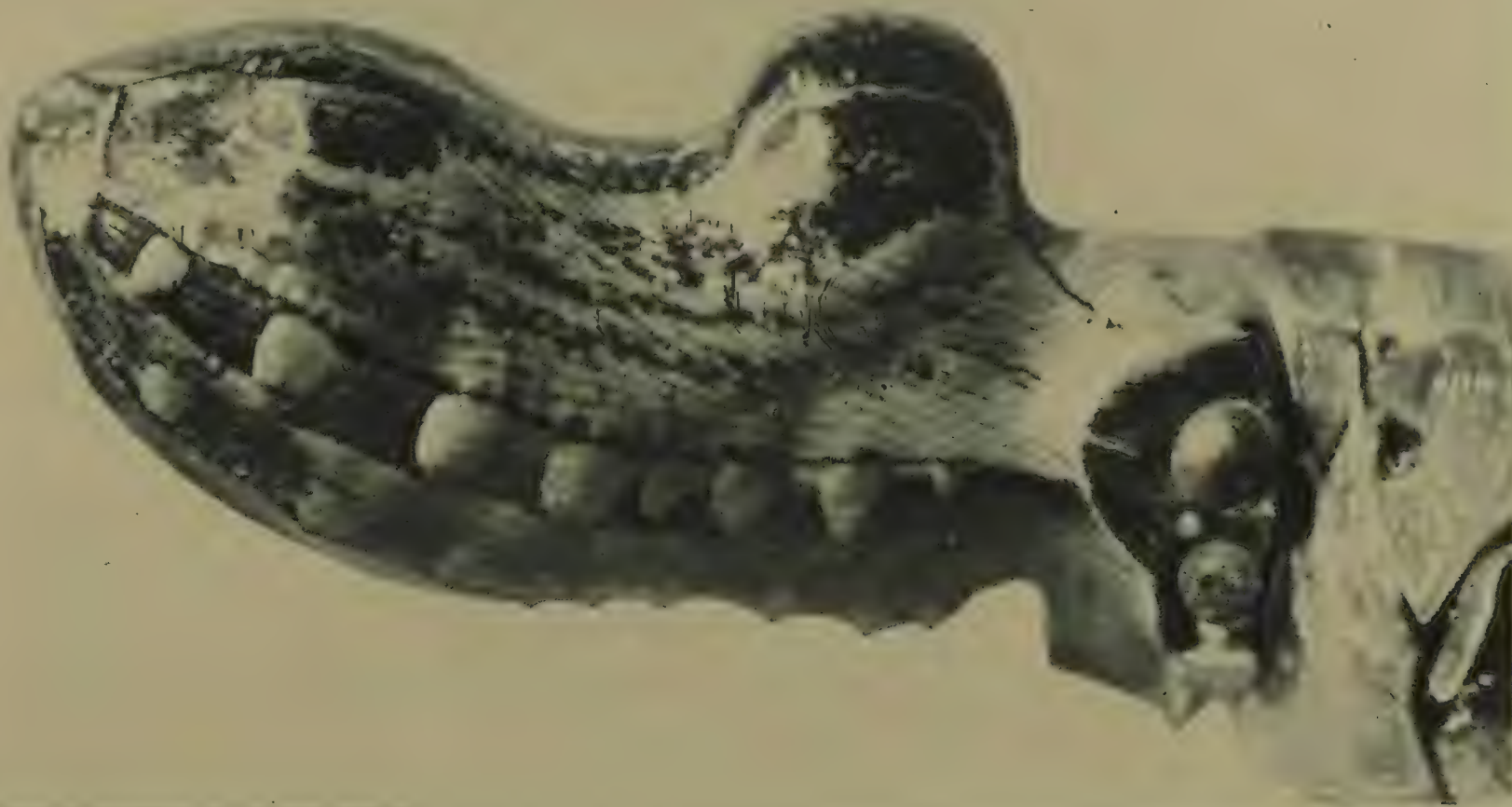
PHOTOGRAPHS BY PAUL GRISWOLD HOWES, ASSISTANT CURATOR OF THE BRUCE MUSEUM, GREENWICH, FAIRFIELD COUNTY, CONNECTICUT, U.S.A.



1. "AN EXACT COUNTERPART OF A GROWING TWIG" AND THUS SAFE FROM BIRDS: A CATERPILLAR ATTACHED TO A REAL TWIG BY ITS HIND "LEGS" AND HOLDING ITSELF RIGID IN AIR.



2. ON THE EARTHEN "JUG" OF HER OWN MAKE IN WHICH SHE DEPOSITS A SINGLE EGG, WITH WORMS (PARALYSED BY HER STING) FOR THE GRUB'S FOOD: THE POTTER WASP. (MAGNIFIED 6 TIMES.)



3. PROVIDED WITH A LARGE FALSE HEAD (WITH "FAKE" TEETH) FAR OUT IN FRONT OF ITS REAL INSIGNIFICANT MOUTH PARTS: A SOUTH AMERICAN LANTERN FLY, A REMARKABLE EXAMPLE OF CAMOUFLAGE IN THE INSECT WORLD. (GREATLY ENLARGED.)

Mr. Paul Griswold Howes, whose remarkable photographic studies of insect life have several times appeared in our pages (as in our issues of March 8 last and of May 5, 1923) supplies the following notes on these three further examples: "No. 1 is a case of protective mimicry, the larva or caterpillar of a moth, endowed by Nature with a skin bearing a very close resemblance to a twig. The insect's habit of clinging to the real twig with its posterior 'legs,' and allowing the body to swing out, adds to the illusion. The head of the caterpillar resembles a leaf bud very closely, while in colour the entire creature is an exact counterpart of a growing twig. Thus complete immunity is secured from the attacks of birds and all enemies which depend chiefly upon sight.

No. 2 is the potter wasp (*Eumenes fraternus*) on her earthen jug. This is a common species in the eastern United States. She is shown six times life-size. The jug is her nursery, which she fashions of clay. Upon the inner wall of this cell the wasp deposits a single egg. The jug is then filled with inch-worms that have been paralysed by her sting. The funnel entrance is then cut off and the jug sealed up, after which the young wasp or grub takes care of itself, consuming the caterpillars and, later, issuing as a perfect insect. No. 3 is an example of camouflage which is used very frequently by Nature. This South American lantern fly bears its great false head far out in front of its real insignificant mouth parts. Note the 'fake' teeth."

# THE CONQUISTADORES: THE CREATORS OF A GREAT VICEROYALTY.

"THE CONQUEST OF THE RIVER PLATE." By R. B. CUNNINGHAME GRAHAM.\*

RESTLESS with the fever of adventure that was burning in the veins of every Spaniard of his age, Juan Diaz de Solis, the Chief Pilot, "the most excellent man of his time in his art," set forth with his caravels on the eighth day of October, in the year 1515. Passing Cape Santa Maria after touching at Cape San Agustin, "he began to notice that the water was discoloured, and upon trial found that it was almost fresh, and, turning landwards, entered the mouth of a vast estuary. On every side stretched out a sea of yellow waves. As they drew nearer into the river's mouth, they passed the islands of Lobos, of Flores, and the hill which afterwards gave its name to the city of Montevideo. . . . There is some doubt as to how far he penetrated. Some seem to think he saw the island of Martin Garcia, just at the juncture of the Parana and Uruguay." Certain it is that he turned back. Then fortune deserted him. Imprudently enough, he sought to take an Indian captive, to bear him to Castille, as was the custom of the conquistadores. He landed; and "a war party of the Charruas, issuing from the bushes, fell upon him and massacred him with his few followers, in full view of his ship." His brother and his brother-in-law witnessed the tragedy, but were impotent. They did the only thing possible: joined the other vessels, decided to return to Spain, and dubbed the new-found river El Rio de Solis, a name destined to become the Rio de la Plata, the River Plate, from the thin plates of silver which hung from the necks of the Guarani Indians who trooped to the bank by Mount Lambaré, and were bartered for by Sebastian Gaboto, whom we know as Cabot, when he abandoned the idea of reaching the Moluccas by the way of Magellan's Straits, and continued his unlucky predecessor's exploration.

Thus it happened with Juan Diaz de Solis, first of those extraordinary fighting explorers who, sword in the right hand and crucifix in the left, won for their country the great viceroyalty of El Rio de la Plata, which comprehended some twenty degrees and comprised the Argentine Republic, Uruguay and Paraguay, and that part of Bolivia then called High Peru.

What a task was theirs! Mr. Cunninghame Graham cites it as unparalleled. There was nothing tangible with which to give battle. The experience of the past was of little avail. "In Mexico, in New Granada

and Peru, the capitals once taken, and the kings slain or captured, the rest was easy. . . . In the Rio de la Plata all was different. . . . There were no cities to attack; no kings to conquer or to kill." The natives, with the exception of the Guaranis of Paraguay, were nomad savages scattered and lost in the enormity of the plains or in the thick forests of the north.

"On every side the illimitable Pampa stretched, a sea of grass, grass, grass, and still more grass—a great green ocean that the wind swept over as it sweeps the seas about the Horn. In it the man who ventured out and lost his way never returned; but wandered till, exhausted, he lay down to leave his bones beside some stream, haunted by flamingoes and Magellanic swans. Only on horseback could it be safely travelled over by Europeans, and even then the risks were great. . . . On foot, to cross the Pampa was to court death, for a man's vision in the bare steppes was so restricted, that it became almost impossible to see such landmarks as there were."

Unable to kill enough game to feed themselves—for their weapons were of small account when turned against the "lions," who were pumas, the "tigers," who were jaguars, and the "ounces," who were probably wild cats—unable to lure their foes to a decision, thinned by pillagers and raiders, in plagues

and starvations, warring against bolas, club and spear and poisoned arrow, harassed on all sides, torn by dissensions amongst themselves, their power-seeking leaders in bitter, often guileful rivalry, political and personal; the Spaniards needed all their fortitude, all the strength of a race with a mission of "civilisation," all the pertinacity of the pioneer, all the glamour of glory.

That they went on and on and on is their claim to fame. There were giants amongst them, even if none was a Pizarro or a Cortés. Don Pedro de Mendoza, for example; he whose expedition founded Buenos Aires, in 1536—naming the camp of huts from the exclamation of the first to set foot upon the promised land—"Que buenos aires son los de este suelo" ("How good the air is of this country!")—and, incidentally, introduced to a horseless, cattleless land the five horses and seven mares from which sprang the huge herds that "in two generations spread from where now stands the watering-place of Mar del Plata, to where the Andes rise like a buttress from the plain."

The bold Captain César, who set out from Fort Sancti Espiritu, upon the River Caracañal, and

fibre from the palm-trees and of the manes and tails of the horses the crew had had to eat; with shirts as sails, with a few shell-fish as food, and with water in the horses' skins, is fairly called astounding; and no less astonishing are the sequels—the payment of "ransom" of hawk-bells, looking-glasses, and red cloth to propitiate the natives; the overturning of a boat which left all clotheless; death rapidly reducing the ranks; and Nuñez's own escape, still naked, after a year of barbarous treatment by the Indians. Then: "little by little he established himself with the tribe that sheltered him, as a wandering pedlar trafficking in shells. Out of these shells the Indians made their knives, and as some tribes lived far inland, he often journeyed forty leagues or more, passing from tribe to tribe. In exchange for the sea-shells, he brought back skins and yellow ochre, with which the Indians daubed their faces, flints to make arrow-heads, and glue to fasten upon the canes."

So for six years, and he stayed selflessly, because his one companion, Lope de Oviedo, feared the perils of the paths. At length, however, both set out—but Lope lost his nerve and went back. Later, Nuñez found three other Christians, and eventually,

thanks to the fame he had earned as a medicine-man—he made the sign of the Cross and recommended to God—he and his companions were able to pass from tribe to tribe, earning skins with which to cover themselves. Nuñez even operated with a shell-knife, and the wonder of the healing was proclaimed abroad, so that he became almost as a god. And all the while the lost one's faces were turned towards the Spanish settlements in Mexico, and they were traversing what is now Louisiana and the State of Texas. Then, at long last, fellow-countrymen.

All this was before Nuñez's concern with the River Plate!

His was the true spirit of his kin: the unconquerable desire for adventure for its own sake. He does not seem to have made even the mental proviso that if there were wealth in it so much the better; although doubtless he would not have scorned the gold of the mythical Chilean city of the Cæsars had it come his way, or spurned the crystalline "mine nuts" about Guayrá.

Equally true to their salt were those women of Spain who sailed with their "lords and masters": is there not pathetic living witness in the letter of Doña Isabel

de Guevara, who wrote to the Princess Doña Juana, dating from Asuncion on July 2, 1556, and saying: "To this province of the River Plate with the first Governor of it, Don Pedro de Mendoza, there came certain women, amongst whom fortune so willed it that I should be one, and that the fleet should arrive at the port of Buenos Aires with fifteen hundred men and that they all should be in want of food."

"So great was the famine that at the end of three months a thousand perished. . . . The men became so weak that the poor women had to do all their work. . . . stand sentinel, care for the watch-fires, and prepare the cross-bows when the Indians attacked, and even fire the petronels; to give the alarm, crying out with all our strength, to drill and put the soldiers in good order, for at that time we women, as we did not require so much food, had not fallen into the same state of weakness as the men." And so on, to a reasonable petition for a perpetual Repartimiento to be given to her, and proper employment for her husband.

Mr. Cunninghame Graham's object was "to present some of the conquerors of the River Plate as human beings, and try to show that, taking into consideration the times in which they lived, they did not differ greatly from ourselves." He has succeeded admirably in a book written with understanding, with sympathy, and with a graceful pen.—E. H. G.



THE "INFANT NATIONAL GALLERY" OF A HUNDRED YEARS AGO: THE ORIGINAL COLLECTION IN ANGERSTEIN'S HOUSE IN PALL MALL—A WATER-COLOUR BY FREDERICK MACKENZIE. (18½ IN. HIGH; 24½ IN. WIDE.)

As mentioned in our issue of March 29, when we reproduced ten of the foundation pictures, the National Gallery celebrated its centenary on April 2, on which date in 1824 Parliament voted £60,000 for the purchase of Mr. J. J. Angerstein's Collection. It was opened to the public in the late owner's house, at 100, Pall Mall, on May 10, 1824. The above water-colour by Frederick Mackenzie (1757-1854), done before 1834, is in the Victoria and Albert Museum.

Crown Copyright Photograph by Courtesy of the Victoria and Albert Museum.

marched across the Andes to Peru, a feat well-nigh incredible; Juan de Ayolas, who pushed into the interior and concluded an alliance with the Guaranis; the subtle, honest Domingo de Irala, who invaded as though he were a pestilence, and, to his infinite credit, "died so poor that all he left as personal property was but a yoke of oxen and his armour"; the brilliant Nuño de Chaves, founder of Santa Cruz, ruthless, ambitious, with a supreme gift of leadership; Felipe de Caceres, the treacherous; Rui Diaz Melgarejo, the rude soldier, renowned in Indian warfare; the cultured Riquelme; Don Juan de Garay, who founded Sancti Espiritu, now Santa Fé, on the very day that Cabrera founded Cordoba, re-founded the long-deserted Buenos Aires, and was slain while sleeping in the territory of the Minuanes, "pierced with a hundred wounds"—these were indeed men!

And above all, as a romantic figure in a romantic world, Alvar Nuñez Cabeça de Vaca, commonly called Alvar Nuñez, who "made himself a saviour and was crucified, as runs the Spanish saw"; spent ten years in captivity in Florida; started the first real settlement in the Rio de la Plata, at Asuncion; suffered arrest and imprisonment, hunger-struck; and at last came to quiet harbour. Truly, he was amazing. His desperate voyaging, with the castaway members of Panfilo de Narvaez's ill-fated expedition to the coast of Florida; cramped and saturated in a tiny craft of pine-wood caulked with pitch, its rigging of

\* "The Conquest of the River Plate." By R. B. Cunninghame Graham. (William Heinemann, Ltd.; 15s. net.)

# AMERICAN HISTORY FILMED: THE WAR THAT MADE THE UNITED STATES.

PHOTOGRAPHS BY TOPICAL.



MORGAN'S RAIDERS ROUT THE BRITISH AND THEIR INDIAN ALLIES: A SCENE FROM D. W. GRIFFITH'S FILM, "AMERICA."



THE SURRENDER OF CORNWALLIS TO WASHINGTON AT YORKTOWN: THE EVENT THAT ENDED THE WAR OF INDEPENDENCE.



THE BATTLE OF BUNKER'S HILL ENACTED FOR THE FILM BY UNITED STATES TROOPS: REDCOATS CHARGING ENTRENCHED COLONISTS.



RED INDIANS AND HIGHLANDERS: BRITISH FORCES JUST BEFORE A BATTLE—A SCENE FROM THE FILM "AMERICA."



THE FRENCH GENERAL WHO AIDED THE AMERICAN COLONISTS: GENERAL LA FAYETTE QUESTIONING A BRITISH OFFICER TAKEN PRISONER.



A ROMANTIC TOUCH: NANCY MONTAGUE (MISS CAROL DEMPSTER) MEETS GEORGE WASHINGTON (ARTHUR DEWEY).



WALTER BUTLER (LIONEL BARRYMORE) REPORTS TO KING GEORGE III. (ARTHUR DONALDSON) HIS PROGRESS IN OBTAINING INDIAN ALLIES.

Mr. D. W. Griffith's great historical film, "America," recently produced in the United States, deals with the American War of Independence, and some of the battle scenes, it is said, have been enacted by troops of the United States Army. So far, the film does not appear to have been presented in this country, and no further details have been supplied to us than those noted above under the photographs. They indicate, however, that the war episodes have been arranged

with much realism and careful attention to costume. The war began, it may be recalled, in 1775, and the British forces were defeated in that year at Lexington and Bunker's Hill. The Declaration of Independence was passed by Congress on July 4, 1776. The war dragged on with varying fortunes until the surrender of Cornwallis at Yorktown on October 19, 1781, which brought it to an end, and in the following year England recognised the independence of the United States.

# "THE KNOTTS SO ENKNOTTED IT CANNOT BE EXPREST":

DRAWN BY OUR SPECIAL ARTIST, A. FORESTIER, FROM MATERIAL SUPPLIED BY MR. ERNEST LAW, C.B.



WITH KNOTTED "RIBBONS" OF BOX, LAVENDER COTTON, THRIFT, THYME, DWARF  
THE NEW KNOTT GARDEN AT HAMPTON COURT (AS IT WILL APPEAR WHEN

The revival of the old Tudor "knot" garden took shape a year or two ago, very appropriately, in the reconstruction of Shakespeare's garden at New Place, Stratford-on-Avon. The commencement of that work was illustrated, with a descriptive article by Mr. Ernest Law, in our issue of April 24, 1920, and its completion in that of April 29, 1922. In the present number (on page 594), the same writer describes the similar "knot" garden (modelled on that at Stratford) which the Office of Works recently began to lay out at Hampton Court. The spot chosen is immediately beneath the windows of Cardinal Wolsey's private rooms, which, by order of the King, were last year thrown open to the public. It was Wolsey himself who constructed there

# WOLSEY'S KNOTT GARDEN REVIVED AT HAMPTON COURT.

AUTHOR OF "SHAKESPEARE'S GARDEN," "THE GARDENS OF HAMPTON COURT," ETC. (SEE ARTICLE ON PAGE 594.)



LAVENDER, AND SAGE; THE SPACES BETWEEN FILLED WITH OLD ENGLISH FLOWERS:  
IN FULL BLOOM) SIMILAR TO THAT LAID OUT BY CARDINAL WOLSEY IN 1525.

one of the earliest examples of this type of formal garden recorded in this country. As Mr. Ernest Law says: "Knot gardens had been known for nearly 100 years before Shakespeare alluded to 'thy curious knotted garden' in 'Love's Labour Lost,' for they are mentioned as having been laid out at Hampton Court by Wolsey about 1525. Cavendish, his gentleman usher and biographer, in his metrical life of his master, describes 'My gardens sweet, enclosed with walls strong, Embanked with benches to sytt and take my rest, The Knotts so enknotted it cannot be exprest.' Henry VIII., in his turn, had a Knott garden here, often mentioned in his gardening accounts; and so did his daughter, Elizabeth."—(Drawing Copyrighted in the United States and Canada.)

## A "Curious Knotted Garden" at Hampton Court.

By ERNEST LAW, C.B., Author of "Shakespeare's Garden," "The Gardens of Hampton Court," etc. (See Pages 592-593.)

A "KNOTT" Garden! A "Knotted" Garden! What is it? And why "Knott" or "Knotted"? The answer is given by Mr. Forestier in his charming drawing on another page, and also in the four designs here appended, which are taken from the old books on gardening of the time of Queen Elizabeth and James I. Of these designs two are from Didymus Mountaine's "Gardener's Labyrinth," a famous book published in 1577, which had a great vogue in England at that time; two from Gervase Markham's "Country Housewife's Garden," published in 1613, three years before the death of Shakespeare; and one from William Lawson's "New Orchard and Garden," published two years after his death. As here reproduced, they are the ones adopted by the Trustees of Shakespeare's Birthplace for the Knott beds in his restored garden at New Place, Stratford-on-Avon; and they have also been adopted, and adapted, by the Office of Works for the small Knott garden which is being laid out underneath the windows of Cardinal Wolsey's private rooms in Hampton Court Palace, opened last year, by the King's orders, to the public. In order to profit by Stratford's experience and to ensure the best results, Mr. Marlow, the Superintendent of the gardens of Hampton Court, who is laying out the Knott garden there, paid a special visit to Shakespeare's Garden.

Knott gardens, however, had been known for nearly 100 years before Shakespeare alluded to "thy curious knotted garden" in "Love's Labour Lost," for they are mentioned as having been laid out at Hampton Court by Wolsey, about 1525. Cavendish, his gentleman usher and biographer, in his metrical life of his master, describes them thus—

My gardens sweet, enclosed with  
walls strong,  
Embanked with benches to sytt  
and take my rest,  
The Knotts so enknotted it cannot  
be exprest.

Henry VIII., in his turn, had a Knott garden here, often mentioned in his gardening accounts; and so did his daughter, Elizabeth, who was very fond of flowers, and whose gardens at Hampton Court were famous among all travelling foreigners.

The idea of the Knott designer was to set out plans, the more elaborate and intricate the better, of which the bands or "ribbons" were composed of such herbs as lavender cotton, thrift, thyme, dwarf lavender, sage, etc., and, "chief above all herbs, the small, low, or dwarf French or Dutch box, because it is evergreen, thick, and easily cut and formed," as one of the old writers observes. "The number of the forms, mazes, and knotts is very great," says Markham; "and men are so diversely delighted

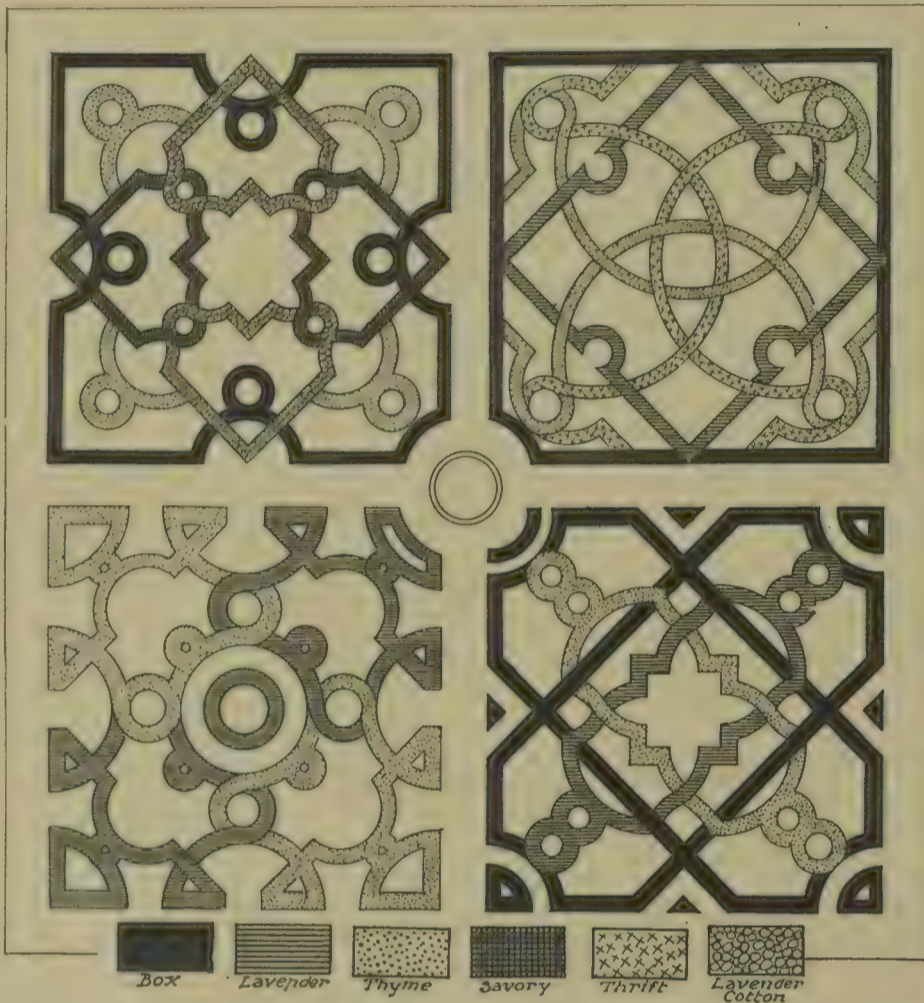
that I leave every housewife to herself," to design her own.

In the intervening spaces, between the bands of herbs, were planted all sorts of old English flowers, both native and "outlandish," such as daffodils, "of which almost a hundred sorts" are noted. Of

hyacinths, Parkinson, in his delightful book published in the reign of Charles I., says, "there are about half a hundred sorts, some like unto little bells or stars, others like unto little bottles or pearls, both white and blue, sky-coloured and blush, all to give delight to them that will be curious to observe them." Tulips, also, "of wonderfully varied and mixed colours," appeared in profusion in the Knott beds, carrying "so stately and so delightful a form, and abiding so long in their bravery, there can be no lady or gentleman of any worth that is not taken with this delight."

The more, indeed, one studies the gardening of people of those days, the more one finds how keen was their delight in flowers and how understanding their knowledge of them. They loved the old herbs and flowers in a way which would have been quite incomprehensible to those who lived in the centuries between then and now; and they delighted in the scent of flowers, which people in our time seem so strangely indifferent to. They studied also the combinations of colours, hues melting into each other, so that Sir Henry Wotton, the famous Ambassador to Venice in the reign of James I., describing Sir Henry Fanshawe's garden in Ware Park, was able to speak of the "tinctures and seasons of his flowers, that in their setting the inwardest should always be a little darker than the outermost, and so serve them for a kind of gentle shadow, like a piece not of Nature, but of Art."

Their methods and their ideas are being followed in the Knott beds at Hampton Court, whose general appearance a little later on, when the bands have grown bigger and more compact, and the flowers are in full bloom, is admirably suggested in Mr. Forestier's drawing. They will, as Didymus Mountaine declared, "give such grace to the garden that the place will seem like a tapestry of flowers."



SHADED TO INDICATE THE VARIOUS HERBS OF WHICH THE "RIBBONS" WERE COMPOSED (ACCORDING TO THE APPENDED KEY): ELIZABETHAN AND STUART DESIGNS FOR KNOTT GARDENS, FROM WHICH THE NEW ONE AT HAMPTON COURT HAS BEEN ADAPTED. Mr. Ernest Law writes: "Here are the designs of Knott beds from the old writers. They are shaded so as to show different sorts of herbs used in the 'ribbons' or bands. I enclose a 'key' showing what these are. The beds at Hampton Court are adapted from these, being elongated from the original square shape."

Illustrations Supplied by Mr. Ernest Law, C.B.



CARDINAL WOLSEY DIRECTING THE MAKING OF HIS KNOTT GARDEN AT HAMPTON COURT: THE PROTOTYPE OF THE NEW ONE JUST LAID OUT THERE IN SIMILAR STYLE.

The new Knott Garden at Hampton Court, under Wolsey's private windows, is illustrated in a double-page drawing by Mr. Forestier on pages 592-593 of this number.—[Reconstruction Drawing by A. Forestier.]

In the narrow borders outside the dwarf box-hedge enclosing the Knott beds, against the wall of the building, is being planted a row of that favourite flower with the Elizabethans, the beautiful "white lily," as it was then called, which our learned botanical gardeners nowadays insist that we should only speak of as "Lilium candidum." In the same borders will be a row of the Crown Imperial, which, says Parkinson, "for his stately beauty deserves the first place in our Garden of Delight"; and lavender and rosemary will likewise fringe the boundary of the beds.

Nothing, indeed, will be wanting to form a real, old-English Knott garden, such as once delighted the eye of Queen Elizabeth in this very picturesque corner of the old Tudor Palace.

## LABOUR IN ROYAL HOUSEHOLD UNIFORMS: COURT OFFICIALS.

PHOTOGRAPHS BY VANDYK AND BARRATT.

**MR. THOMAS GRIFFITHS, M.P.,** Treasurer of the King's Household, recently had a nervous breakdown, and on medical advice went to his home at Neath for a month's complete rest. On the morning of the King's Levee, which he attended in Court dress, he had cut his hand while shaving, and that evening he was obliged to relinquish his duties. Some sixteen months ago he was knocked down by a taxi, on leaving the House of Commons, and he has since suffered from ptomaine poisoning, besides another illness. He was born at Neath in 1867, and in early life was a tinplate worker. In 1901 he married Miss Mary Elizabeth Morgan, of Neath. He was then studying at Ruskin College, Oxford. He has been Secretary of the South Wales Branch of the Steel-smelters' Union since 1899, and since 1918 has sat for the Fontypool Division of Monmouthshire. He is a Town Councillor, and on the Secondary Education Committee for Wales. He has published a "Report of Investigations of Steel and Tinplate Trades in Germany and Russia." His recreations are given in "The Labour Who's Who" as "football, cricket, bowls and golf."



THE TREASURER OF THE KING'S HOUSEHOLD: MR. THOMAS GRIFFITHS, M.P.,  
IN HIS OFFICIAL COURT COSTUME.



COMPTROLLER OF THE KING'S HOUSEHOLD: MR. J. A. PARKINSON, M.P.,  
IN HIS OFFICIAL COURT COSTUME.

**MR. JOHN ALLEN PARKINSON, M.P., J.P.,** Comptroller of the King's Household, was born on October 15, 1870, the son of the late Mr. John Parkinson, and began life as a colliery lad. At the age of ten he worked in the pits as a half-timer, and at twelve became a full-time miner. Later, he was appointed Agent of the Lancashire and Cheshire Miners' Federation, a position which he occupied for many years. He is a Justice of the Peace for Lancashire, and from 1915 to 1918 he was a member of the Lancashire County Council. He has sat in the House of Commons, as a Labour Member for Wigan, since December 14, 1918, and has taken an active part in the public life of that town. Mr. Parkinson is interested in education, and is on the Board of Governors of Hindley and Abram Grammar School. A portrait of him with his wife appeared in our issue of February 16 last, along with photographs of Mr. and Mrs. Thomas Griffiths, and of Mr. J. E. Davison, M.P., Vice-Chamberlain of the King's Household, with Mrs. Davison.

These portraits of the new Treasurer and Comptroller of the King's Household are of particular interest from the fact that officials of the Royal Household have never before been chosen from the ranks of the Labour Party. Mr. Griffiths and Mr. Parkinson are shown in the Court dress of their respective offices, as they appeared at the King's Levee held at St. James's Palace on March 18. An article on the King's Household in our issue of February 16 said (after mentioning the Lord Chamberlain, Lord Steward and Master of the Horse): "There remain three other political appointments which have invariably been held by Members of the House of Commons. . . . They are offices subordinate to the Lord

Chamberlain and the Lord Steward. The Vice-Chamberlain acts as Assistant to the Lord Chamberlain, and as his deputy in his absence. The Treasurer of the King's Household is next below the Lord Steward, and his deputy in his absence; and the Comptroller of the King's Household ranks next after the Treasurer in the Lord Steward's department. These posts carry salaries of £904. . . . The Court duties of all these political officers of the Household have become nominal in a large degree. It is the Government that commands most of their services. Whether they be Lords or Commons, they act as deputies to absent Ministers, or as Assistant Whips in their respective Houses."

# The World of the Theatre.

By J. T. GREIN.

## THE ACTORS' MUSEUM.

HAS anybody ever thought that the time has now come to found an Actors' Museum—a place where future generations will be able to hear the voices of the foremost actors of to-day? The cinema to a certain extent preserves the mute personality: in years to come the film of "Macbeth" will convey in some degree what manner of man Herbert Tree was; what facial expression he commanded; how he moved and gestured; what were his peculiarities and mannerisms. Of Charles Hawtrey too—to name another dear departed, although he was not a great success on the film and rarely his genial unconscious self—there is a semblance, if not of his genius, of his method. And as time goes by, and the cinema attracts more and more leading actors, as it undoubtedly will, it would be comparatively easy to collect in due course a moving-picture gallery for the benefit of posterity. Whether such a collection is in contemplation I do not know. Even America, always in the vanguard of enterprise, has so far given no sign that it has taken time by the forelock. But somewhere, I think it was in Germany, the subject has been discussed, and, if so far it has not materialised, the reason is evidently the economic question. State and municipalities are eager enough to take up new ideas, but the present financial standard hardly allows subsidies to the theatre, let alone to a project which would more directly benefit the future than the present day.

Besides, the picture means but half the battle; it is the voice that conveys the power of the actor and embodies the soul and emotion of the interpreter. By their delivery, by their diction, they shall be judged. And it is here that I always remain unsatisfied when I read in books of memories long contemplations of the best of actors of the past, whom the writers, no more than you and I, have ever seen or heard and whom they extol by hearsay of friends of their childhood or by criticisms which at best are but one man's impression.

So long as there was no mechanical way to revitalise the past, we had to remain content with traditions—we had to take for granted what we were told about the Keans and the Macreadys. Whether it was correct and truly representative of the artist no one can gauge. Nor is it a cogent answer to protest: "You accept the lives of great men as chronicled

the narrative of their deeds; the actor's achievement is never concrete, it is abstract. Hence the poet coined the immortal phrase: "Posterity twines no wreaths for the mummer"—in other words, the actor's work dies with him. When he ceases to act—

wishes to see him. Such events are few and far between, but that constitutes their value. To be able to judge what is ephemeral and what fit to live beyond a generation is the crux of the question. This reminds me of an anecdote which bears on the subject. A man of many ideas and more failures once came jubilant into the City and told a dazzling tale of his being promised a hundred thousand dollars by an American concern if he could carry out a contract which he had somehow been able to arrange at the Vatican, of all places in the world. He was promised that the Pope would deliver an encyclical into the gramophone. It would make history; it would appeal to all the millions of Catholics in the world, who would be eager to hear a sacred voice never heard beyond the portals of the Holy See. The promoter created interest and astonishment; people literally rushed him to death in their eagerness to underwrite shares. Had it come off it would have been a world-stirring event. But—the ways of mice and men!—just before the oration, the Pope fell ill and died. His successor—so goes the tale—disliked the idea, and of the great mirage nothing remained but a sore disappointment. Had it been otherwise the world of to-day and days to come would have preserved a priceless treasure of unique historical value. It was this same man who some time after formed a project to collect speeches of famous Parliamentarians in order to reproduce them broadcast. Of course, his idea was merely commercial, but it is indirectly to him that I owe my suggestion of the Actors' Museum. I know that on the surface it seems a chimera, and the queries will at once arise—will it pay? and what is the good of such a collection of voices to our contemporaries? Mme. Tussaud was confronted with these questions when she began to immortalise people in wax. "Patience; it will come," was her motto, and the Marylebone Road museum is still a Mecca of the young and the visitors to London.

It will take time, immense labour, great personal effort and influence to obtain the co-operation of the actors, but I contend the plan is not futile, and it is feasible; indeed, I believe that, when there is sufficient number of records assembled in a suitable place, there will be many people willing and eager to pay for an hour with our leading actors. We all have a wish to hear once again that which charmed us yesterday.



A PLAY THAT RAISES THE QUESTION OF JUSTIFIABLE MURDER: "THE FAKE," AT THE APOLLO—THE DRUNKARD AND DRUG-FIEND (MR. FRANKLYN BELLAMY) WHO IS "REMOVED" BY AN OVERDOSE.

The photographs on this page all illustrate Act III. of Mr. Frederick Lonsdale's much-discussed play, "The Fake," at the Apollo Theatre, which raises the question whether deliberate murder may be morally justifiable in certain circumstances. A drunkard and drug-fiend of aristocratic birth, who has married the daughter of a socially ambitious politician (the "Fake" of the title), and makes her life a misery, is "removed" by an overdose of his drug intentionally administered by the "strong man" friend of the family.

Photographs by Stage Photo. Co.

the rest is silence. How, then, would I propose to perpetuate memorable histrionic work of to-day? I would reply: By gramophonic records. It could be easily done by the powerful companies such as the Columbia and His Master's Voice, if they were to combine in the creation of an Actors' Museum.

It is not a matter of great outlay, but one of selection and perseverance. Whenever a play of importance is produced by leading actors, a representative should be at hand. He should carefully scrutinise as to how far certain scenes are capable of "recording," and how far they are significant of contemporary acting; how far they are worth preserving for times to come. It is by no means an easy task, or one that should be lightly undertaken. A first-night verdict generally means nothing—eulogy of ordinary dramatic criticism; not much more. The test is whether a performance so

deeply impresses the masses, whether lip-to-lip propaganda is so vivid, that in a comparatively short time all the world talks about the actor, all the world



INIMITABLE AS A COCKNEY WAITRESS IN "THE FAKE," AT THE APOLLO: MISS UNA O'CONNOR, WHO MAKES A GREAT SUCCESS OF A SMALL PART.

by historians; why should not the same procedure make you as well acquainted with the achievements of great actors?" Men of action live by



A SELF-APPOINTED NEMESIS: GEOFFREY SANDS (MR. GODFREY TEARLE) TAKES ON HIMSELF THE PUNISHMENT OF GERRARD PILLICK (MR. FRANKLYN BELLAMY), IN "THE FAKE"

As to the importance of the scheme for the future, there can be no dispute. It will at least forge some hitherto missing link between hearsay and reality.

# THE GRAND NATIONAL: THE KING; THE FAVOURITE'S FALL; THE WINNER.

PHOTOGRAPHS BY C.N., FARRINGTON PHOTO. CO., AND I.B.



THE KING ACKNOWLEDGES THE ENTHUSIASTIC WELCOME OF THE CROWD AT AINTREE: HIS MAJESTY (ON EXTREME LEFT) IN LORD DERBY'S BOX, WHICH HE LEFT LATER FOR A PRIVATE STAND NEAR THE CANAL TURN AND VALENTINE'S BROOK, TO WATCH THE GRAND NATIONAL.



THE FAVOURITE DOWN AFTER SWERVING TO AVOID A RIDERLESS HORSE AT BECHER'S BROOK: MR. H. A. BROWN FALLS WITH CONJUROR II.



ONCE A PLOUGH-HORSE: THE WINNER OF THE GRAND NATIONAL, LORD AIRLIE'S MASTER ROBERT (R. TRUDGILL UP) PASSING THE WINNING-POST.

The Grand National was run at Aintree on March 28 in the presence of the King, who was received with immense enthusiasm by the great crowd on his arrival. His Majesty, who was the guest of Lord Derby, watched the opening races from his host's box in the Grand Stand, but for the Grand National he moved to Lord Derby's other private stand near Valentine's Brook and the Canal Turn, where a better view could be obtained. The race was won by Lord Airlie's Master Robert (ridden by R. Trudgill and trained by Hastings), which started at 25 to 1 against. Mr. T. K. Laidlaw's Fly Mask was second, and Mr. W. H. Midwood's Silvo was third. Master Robert is an eleven-year-old bred by a farmer in Ireland. As a two-year-old he was sent to A. Anthony, the well-known

trainer, at the Curragh, but seemed worthless, and after two years was returned to the farm, where for a time he was put to the plough. Later, he improved, was used for hunting, and was sold to Lord Airlie, for 250 guineas. He won several races, including the Valentine Steeplechase last autumn, in which he defeated Shaun Spadah. Lord Airlie owns him, it is said, in partnership with Major Sidney Green, and has no other horse in training. Major C. Dewhurst's Conjuror II. (Mr. H. A. Brown up), which started favourite, fell at Becher's Brook in the first round through having to swerve to avoid one of the riderless horses which caused much havoc in the race. Several of them are shown on later pages in this number.

## THE STIFFEST RACE IN THE WORLD: THE GRAND NATIONAL—RIDERLESS HORSES IN FRONT AT BECHER'S BROOK.

PHOTOGRAPH BY SPORT AND GENERAL.



WHERE THE FAVOURITE (CONJUROR II.) CAME TO GRIEF THROUGH A RIDERLESS HORSE: AT BECHER'S BROOK IN THE GRAND NATIONAL—SHOWING FLY MASK (NO. 13, J. MOYLAN UP), WHICH FINISHED SECOND; SERGEANT MURPHY (NO. 6, J. HOGAN, JUN., UP), LAST YEAR'S WINNER; AND EUREKA II. (NO. 9, A. ROBSON UP.)

There were thirty starters for this year's Grand National, which was run at Aintree on March 28, and of these only eight finished the course. It is nearly five miles in all, and all the obstacles have to be jumped twice, except the water-jump. There are sixteen of them, and, although they are not quite so formidable as they were last year, the race still remains the most dangerous and exacting in the world. Among the horses which fell at Becher's Brook, one of the stiffest fences, in the first round, was the favourite, Conjuror II., ridden by Mr. H. A. Brown, the well-known amateur. He came to grief through having to

swerve to avoid one of the riderless horses which were the cause of many mishaps. The winner, as mentioned on the previous page, where he is shown passing the post, was Lord Altrive's Master Robert. Mr. T. K. Laidlaw's Fly Mask was second, four lengths behind, and Mr. W. H. Midwood's Silvo finished third, three lengths behind Fly Mask. Among the five others that finished were Sir M. McAlpine's Shaun Spadah, the winner in 1921, and Mr. S. Sanford's Sergeant Murphy, which won the race last year. Eureka II., seen in the above photograph, is owned by Lord Woolavington, and was going well until upset by a riderless horse.

# A CAUSE OF MANY MISHAPS IN THE GRAND NATIONAL: LOOSE HORSES.

PHOTOGRAPHS BY I.B., G.P.U., AND C.N.



WITH THREE RIDERLESS HORSES IN A "BUNCH" OF SEVEN: AN INCIDENT AT ONE OF THE FENCES IN THE GRAND NATIONAL.



WITH THREE OUT OF FIVE HORSES MINUS THEIR RIDERS: A SIMILAR SCENE AT A FENCE IN THE GRAND NATIONAL.



HORSES THAT CONTINUE THE RACE AFTER THEIR RIDERS HAVE FALLEN AND ARE AN INEVITABLE DANGER TO OTHER COMPETITORS: THREE LOOSE HORSES GOING STRONG IN THE GRAND NATIONAL IN A GROUP OF SEVEN AT THE WATER JUMP.



SHOWING GAY LOCHINVAR (NO. 37, S. DUFFY UP), A DOUBLE ESCAPE (NO. 29, G. SMITH UP), AND THE RIDERLESS PALM OIL (NO. 32), WHICH UPSET WINNALL: AT BECHER'S BROOK.



INCLUDING A LOOSE HORSE: ANOTHER GROUP AT BECHER'S BROOK—SILVO (NO. 4, G. GOSWELL UP), WHICH FINISHED THIRD, AND FLY MASK (NO. 13, J. MOYLAN UP) WHICH WAS SECOND.

Many mishaps occurred in the Grand National this year, as mentioned on previous pages illustrating the race, owing to collisions with loose horses which, with the racing instinct strong within them, continued to run and clear fences after their riders had fallen. In a rallied-in course like Aintree, such incidents are unavoidable. Among the horses that came to grief from this cause were the favourite, Conjuror II. (shown falling at Becher's Brook on page 597), and Mr. H. Liddell's Winnall, which was a long way in front at the beginning of the second round,

going very strong, and looked a likely winner until the riderless Palm Oil, owned by Mr. H. E. Steel, caused him to refuse at the Canal Turn. At the start of the race Mr. G. E. Godson's Gay Lochinvar led off impetuously, and all the thirty starters cleared the first three fences. Trouble began, as usual, at the open ditch and Becher's Brook, where there were many falls. The water jump was taken by no fewer than eighteen runners, almost a record number.

# THE YOUNGEST PARLIAMENT AND OLDEST CIVILISATION: EGYPT'S NEW ERA.

PHOTOGRAPHS BY REID AND SON HELIOPOLIS; SUPPLIED BY C.N.



"MY GOVERNMENT IS READY TO ENTER INTO NEGOTIATIONS WITH GREAT BRITAIN . . . WITH A VIEW TO REALISING OUR NATIONAL ASPIRATIONS AS TO . . . THE SOUDAN": THE OPENING OF THE NEW EGYPTIAN PARLIAMENT—ZAGHLUL PASHA (RIGHT) READING THE SPEECH FROM THE THRONE FOR KING FUAD (CENTRE).



WITH THE CONVENTIONAL EVENING DRESS OF SENATORS AND DEPUTIES VARIED BY THE GAY ROBES AND TURBANS OF MANY MEMBERS IN NATIONAL COSTUME, INCLUDING FOUR IN BEDOUIN ATTIRE: THE ASSEMBLAGE AT THE OPENING OF PARLIAMENT IN THE CHAMBER OF DEPUTIES AT CAIRO.

The new Egyptian Parliament under the Constitution promulgated on April 30, 1923, and foreshadowed in the British Declaration of February 28, 1922, recognising the independence of Egypt, was opened in State on March 15, in the Chamber of Deputies at Cairo, by King Fuad I., who drove thither in a gorgeous gilded coach with Saad Pasha Zaghlul, the Prime Minister, at his side. The Speech from the Throne was read, at the King's request, by the Premier. It contained the words quoted above. Congratulatory messages were received from King George, Mr. Ramsay Macdonald, and the Speaker of the House of Commons.

In a telegram to Zaghlul Pasha, Mr. Macdonald said: "I assure your Excellency of the goodwill and friendship with which we welcome the youngest of Parliaments, and of our confidence that this day will be found to mark an important step in the advance of Egypt, the inheritor of the oldest civilisation." Zaghlul Pasha, who hopes to visit England this summer, said in his reply: "Coming from the great country which was first to lay down those principles and practice of political liberty that have given birth to real democracy, this welcome has been received as a brotherly tribute to the genius of a people in process of awakening."

# ANCIENT ROMAN FUNERARY ART: NOTABLE NEW DISCOVERIES.

By Dr. Thomas Ashby, D.Litt., F.S.A., Hon. A.R.I.B.A., Director of the British School at Rome.

NO sensational discovery has lately occurred in Rome, or indeed in Italy, such as that of the underground basilica, or of the supposed portraits of S. Peter and S. Paul, which acquired an undeserved reputation from having been wrongly thought to be contemporary with the Apostles themselves. (They were fully dealt with by Professor Lanciani in *The Illustrated London News* of Jan. 14, 1922.) But interesting finds have not been lacking; and, owing to the courtesy of the Italian Department of Antiquities, it is possible to give a number of photographs of some of the more recent discoveries. Those who desire further details will find them in the official publication, the *Notizie degli Scavi*, which is richly illustrated, but is, unfortunately, unknown in England outside the walls of a few archaeological libraries frequented only by specialists.

Visitors to Rome will have noticed, during the last few months, that the principal streets have been "up," and that a yawning gulf (now closed) extended for a considerable length along the famous Corso (the ancient Via Lata, which was the first part of the great north road, the Via Flaminia). This gulf, dug for the construction of a new drain, did, as a fact, bring to light several interesting fragments of sculpture, but no detailed information is as yet available. Of course, the saying that the soil of Rome has inexhaustible treasures is true in only a limited sense, and will not perhaps remain true very long in any sense at all. Modern methods of construction, which involve the sinking of deep foundations and the excavation of the soil for a basement, under which a concrete bed is often laid, mean that the possibilities of a site on which a new building is put up are far more thoroughly exhausted than was ever the case in the past. As Rome grows in importance as a capital, the only buildings which are not subject to demolition in order that better use may be made of their sites are those which are of such historic and artistic interest that their preservation is rightly considered imperative.

For various reasons, the urgent need of housing accommodation in Rome is at present being dealt with by the construction of new quarters rather than by the rebuilding of old ones; and, as chance would have it, the discoveries made in the latter process have not been, of recent years, of very great importance. No unknown building of supreme interest, no ancient work of art of first-rate merit, has been found within the area of the city of the early Empire for quite a number of years. And the discoveries which we now record were made not even on the outskirts, but well beyond the limits of the ancient city—on the line of those great high roads which led from Rome to all parts of Italy. The first few miles of their course were flanked by tombs; and it is of a group of tombs, along the famous Via Appia that we must first speak.

The church of S. Sebastiano, hardly two miles from the gate from which it takes its name, will be familiar to all who have driven along that classic road. It was founded after the middle of the fourth century after Christ, on the site of a number of earlier buildings, the existence of which has been revealed by recent excavations. The first researches were begun some years back by one of the Franciscan friars of the monastery attached to the church, Fra Damiano, whose enthusiasm, at first unaided, led to the discovery of a group of tombs of the first century A.D., aligned along a branch road, of the

type called *columbaria*; that is, small chambers with niches for cinerary urns like the pigeon-holes in a dovecot. They were decorated with paintings and reliefs in stucco. An even finer group of three tombs was found some years after, two, if not all, of which had been completely transformed at a later date, and adopted for the burial of unburnt bodies. The three tombs of this group are shown in the section (Fig. 1), and their façades are to be seen more clearly in another view (Fig. 6). They are each of them faced with finely laid brickwork, and above the door is a marble tablet for the inscription, with an opening for light and ventilation on each side.

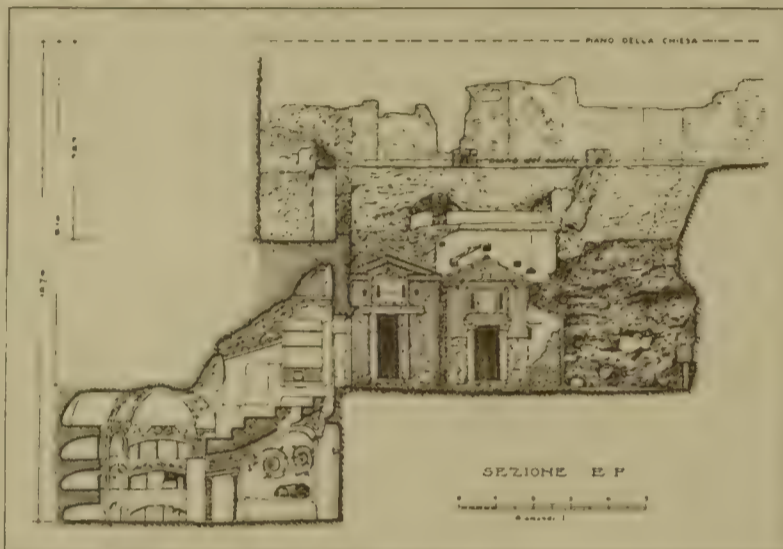


FIG. 1.—RECENTLY DISCOVERED ON THE VIA APPIA, OUTSIDE ROME, NEAR THE CHURCH OF S. SEBASTIANO: TOMBS OF THE "COLUMBARIA" TYPE—SMALL CHAMBERS WITH URN-NICHES LIKE PIGEON-HOLES IN A DOVECOT (SHOWN ALSO IN FIG. 6, ON PAGE 604).

The first tomb on the right (Fig. 11) was constructed by one Marcus Clodius Hermes, who lived to the age of seventy-five, for himself, his freedmen, and his freedwomen, while he was still alive. It consists of two chambers decorated with paintings: on the left we distinguish two birds, one plucking at the fruit in a bowl—a piece of symbolism which is frequent in sepulchral art. The niches for the bodies are clearly visible. There is another chamber

in the rock, has been beautifully decorated in white stucco; at the end is a shell-shaped niche in which is the figure of a peacock (Fig. 7), a well-known symbol of immortality, because it was believed that its flesh was incorruptible. The head has fallen, but the rest of the bird, with the conventionalised tail, is well preserved. The preservation of the whole is remarkably good, and, indeed, when the tomb was opened, three terra-cotta lamps were found standing on a slab of selenite, stained with oil. The tomb at one time, it seems, came into the possession of a burial club of young men, the *Collegium Innocentiorum*, who assumed the names of three emperors of the middle of the third century after Christ, Balbinus, Pupienus, and Gordian.

The third tomb is equally remarkable for the beauty of its stucco decorations. As before, the interior is entirely hewn out of the rock. Here, too, a passage descends from the entrance, and its ceiling (Fig. 8) has a pattern in niches; while beyond an arch we enter a rectangular chamber (Fig. 12) with niches for burials. The ceiling is decorated with vines which grow from vases placed at the springing of the vault; while the spaces between the tomb niches are decorated with pilasters. Under the stairs is another smaller chamber, the vault (Fig. 10) of which is also decorated in stucco. There is an entire lack of inscriptions in this, the third and most elaborately decorated of the three tombs; and we have therefore no idea as to the identity of the persons buried there.

This, the second group of tombs, was constructed in a deep depression, and the name catacomb (which originally belonged to this locality, and was only later extended to other Christian cemeteries) may, it has been thought, be simply derived from this locality.

All the tombs of which we have been speaking were filled in about the middle of the third century owing to the enlargement of an adjacent building (perhaps originally a dwelling-house) by the addition to it of a room for funeral banquets. On the walls of this room, numerous invocations to the Apostles Peter and Paul have been found, evidently scratched by visitors. This room itself was in turn destroyed when the church was founded in the latter half of the fourth century. It originally bore the name *Basilica Apostolorum*; but it is quite uncertain whether we are to suppose an actual residence of the two Apostles in this place, or a temporary deposition of their bodies here directly after their death, or, again, a transportation of their remains here in 258 A.D. The excavations are not yet completed, and their continuation may throw light on these problems.

Two other tombs of considerable interest have come to light on the Via Triumphalis to the north of Rome, on the high ground beyond Monte Mario. The first of them (Fig. 2) is only a little way below the present ground level, and consists of a corridor (once in part open, and in part covered with a vault), leading to the vestibule of the tomb chamber, which was decorated with paintings of no great interest. The tomb chamber itself is about 10 ft. square, and has a low vault, most of the decoration of which has disappeared, the plaster having fallen. That of the walls is, on the other hand, well preserved. The back wall (Fig. 5) shows an interesting scene, in which a large figure of Hermes with his *caduceus* beckons

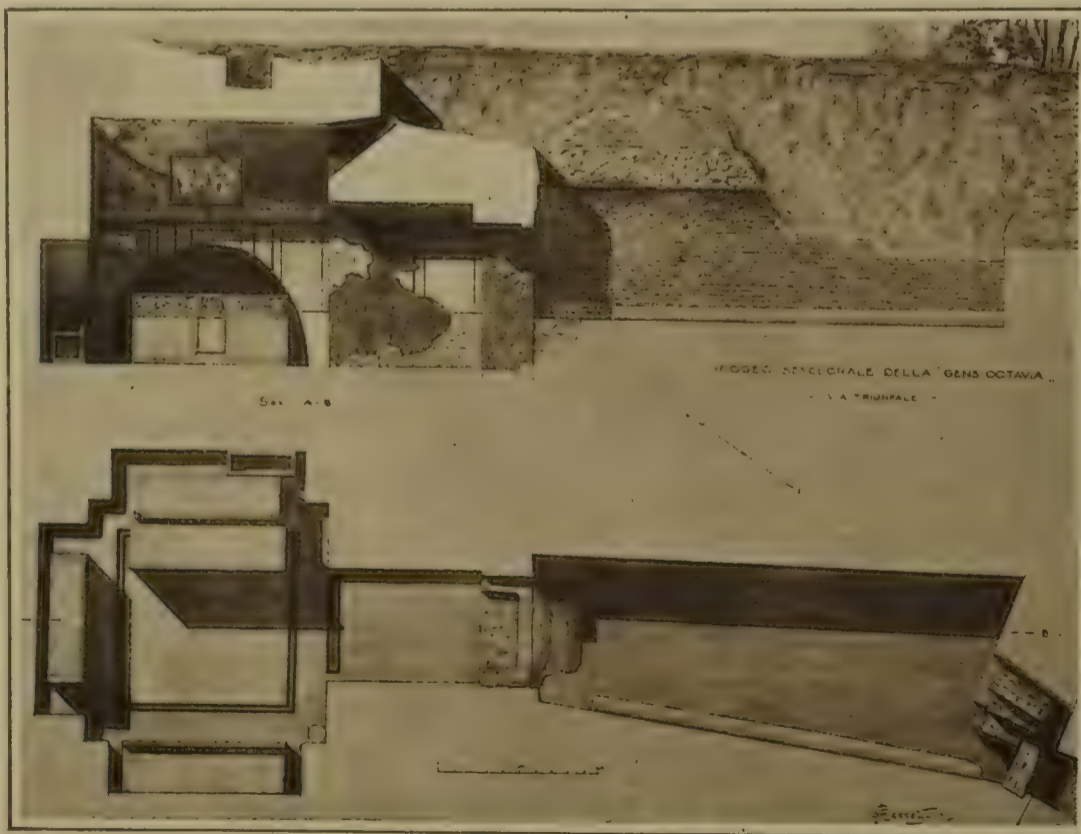


FIG. 2.—RECENTLY DISCOVERED ON THE VIA TRIUMPHALIS, THE NORTH ROAD FROM ROME, ON HIGH GROUND BEYOND MONTE MARIO: TOMBS OF THE OCTAVIAN FAMILY—(ABOVE) IN SECTION, SHOWING THE WALL-PAINTING ILLUSTRATED IN FIG. 4 ON PAGE 603; (BELOW) GROUND PLAN.

Illustrations by Courtesy of Dr. Thomas Ashby and the Italian Department of Antiquities.

below, excavated in the rock, originally intended (as was the whole tomb) for cinerary urns, but later used for burials.

In the second tomb we at once descend a flight of seven steps. The vault (Fig. 9), which is cut

chamber itself is about 10 ft. square, and has a low vault, most of the decoration of which has disappeared, the plaster having fallen. That of the walls is, on the other hand, well preserved. The back wall (Fig. 5) shows an interesting scene, in which a large figure of Hermes with his *caduceus* beckons



FIG. 3.—A GROUP OF CUPIDS PLAYING ROUND A COLUMN BESIDE A RUSTIC SHRINE, "A MOTIVE VERY FREQUENT IN ANTIQUE ART": WALL DECORATION IN THE OCTAVIAN TOMBS ON THE VIA TRIUMPHALIS NEAR ROME. (SEE FIG. 2 ON PAGE 602).

on a car drawn by two doves. In this car rides a Cupid, who is carrying off a little girl, who struggles in vain to release herself. This is no doubt the soul of a child—probably the little Octavia Paulina who was buried in one of the four sarcophagi which were found in the tomb. As the inscription tells us, she died at the age of six years; and her father, Octavius Felix, was himself buried in another sarcophagus. To the right, a group of children play in a flowery meadow round a column on which stands a statue of the triple Hecate. Whether this meadow be conceived as in the Elysian Fields, or whether the children are playing on this earth, still happily unconscious of their fate, is a moot point.

A rustic shrine is also seen on the right wall (Fig. 3), where Cupids play around a column, with a vase on the top of it

and a tree close by. Such a motive is very frequent in antique art; and, if it be not merely conventional, the countryside must, in ancient days, have been full of such shrines.

Not far off another tomb was found—originally a *hypogeum*, or underground sepulchre, like the first, but now much ruined. One of the sarcophagi (Fig. 4) which it contained is not without interest. On the front we see a seated woman holding a lyre, above which, in the right-hand corner, is a male bearded head, with the hair bound by a fillet. This probably represents the *imago*, the wax bust of the dead husband, which would have been made at the time of his death, it being a regular Roman practice to carry the wax figures of ancestors in funeral processions." The remainder of Dr. Ashby's article, which deals with discoveries in various parts of Italy, including Veii and Ostia, as well as in Sicily and Sardinia, will appear in a later issue.



FIG. 4.—CARVED WITH A WOMAN HOLDING A LYRE, AND A HEAD PROBABLY REPRESENTING THE WAX BUST OF HER HUSBAND CARRIED AT HIS FUNERAL: A SARCOPHAGUS IN ANOTHER TOMB ON THE VIA TRIUMPHALIS.



FIG. 5.—CUPID (EXTREME LEFT) CARRYING OFF THE SOUL OF A LITTLE GIRL (PROBABLY OCTAVIA PAULINA) IN A DOVE-DRAWN CAR, WITH HERMES, AND CHILDREN PLAYING ROUND A STATUE OF HECATE: WALL DECORATION IN THE OCTAVIAN TOMBS ON THE VIA TRIUMPHALIS, NEAR ROME.

Photographs by Courtesy of Dr. Thomas Ashby and the Italian Department of Antiquities.

# LIKE ADAM CEILINGS: ROMAN TOMBS WITH STUCCO ROOF DECORATION.

PHOTOGRAPHS BY COURTESY OF DR. THOMAS ASHBY, DIRECTOR OF THE BRITISH SCHOOL AT ROME, AND THE ITALIAN DEPARTMENT OF ANTIQUITIES.



FIG. 6.—FOUND ON THE VIA APPIA: THREE TOMBS—(LEFT) UNKNOWN; (CENTRE) USED BY A THIRD-CENTURY BURIAL CLUB; (RIGHT) THE TOMB OF MARCUS CLODIUS HERMES

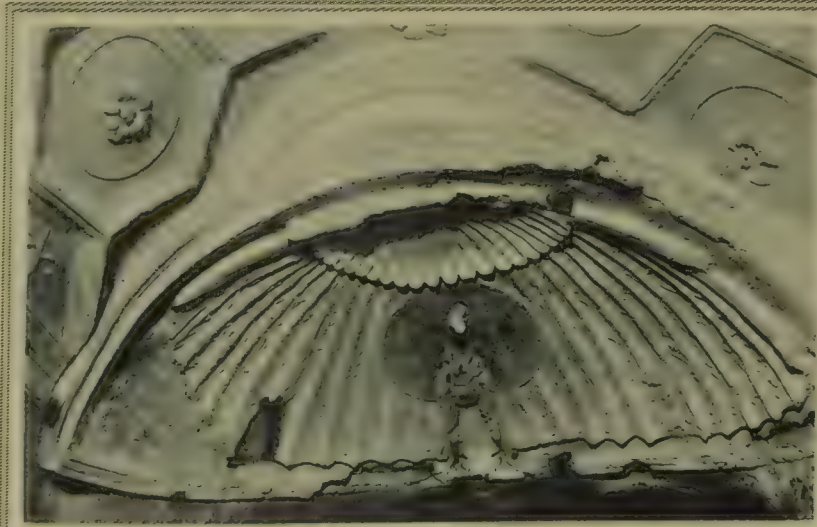


FIG. 7.—A SYMBOL OF IMMORTALITY, AS ITS FLESH WAS THOUGHT INCORRUPTIBLE: A FIGURE OF A PEACOCK IN A SHELL-SHAPED NICHE IN THE CENTRAL TOMB IN FIG. 6 (ADJOINING).



FIG. 8. ANCIENT ROMAN STUCCO CEILING DECORATION SUGGESTIVE OF THE ADAM STYLE: A BEAUTIFUL CARVED CEILING IN A TOMB (ON THE LEFT IN FIG. 6) ON THE APPIAN WAY, PART OF IT "DECORATED WITH VINES WHICH GROW FROM VASES PLACED AT THE SPRINGING OF THE VAULT."

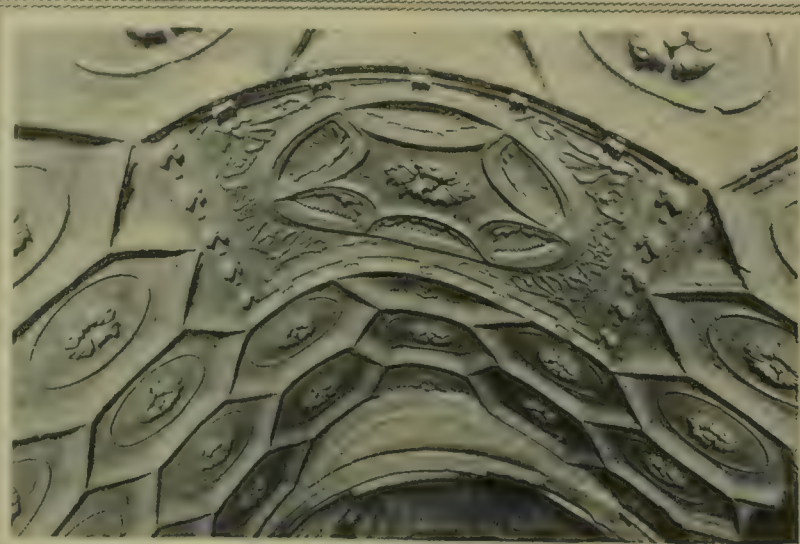


FIG. 9. ONCE OWNED BY "A BURIAL CLUB OF YOUNG MEN WHO ASSUMED THE NAMES OF THREE EMPERORS": THE CENTRAL TOMB (IN FIG. 6) WITH CEILING DECORATED IN WHITE STUCCO.

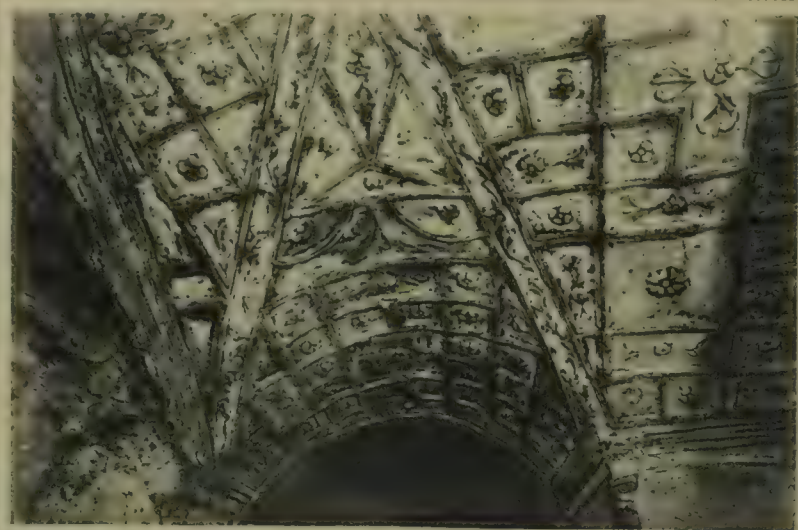


FIG. 10. UNIDENTIFIED OWING TO THE ABSENCE OF ANY INSCRIPTIONS IN IT: THE LEFT-HAND TOMB (IN FIG. 6)—THE CEILING OF A SMALL CHAMBER UNDER THE STAIRS DECORATED IN STUCCO.

There is a strangely modern aspect, suggestive of the Adam style of ceiling decoration, in the stucco work adorning the roofs of the three tombs recently discovered on the Appian Way near the Church of S. Sebastiano, outside the boundary of Rome, some two miles from the gate that gives the church its name. The façades of the tombs are shown in the first photograph above (Fig. 6) and their general plan is seen in the diagram (Fig. 1) on page 602. There, too, will be found an article by Dr. Thomas Ashby, Director of the British School

at Rome, describing fully the tombs and their contents. The numbers of the figures attached to all the illustrations, on this and other pages, correspond to those in the article. Of the central tomb (in Fig. 6, above) containing the peacock (Fig. 7), Dr. Ashby writes: "The tomb at one time, it seems, came into the possession of a burial club of young men, the *Collegium Innocentiorum*, who assumed the names of three Emperors of the middle of the third century after Christ, Balbinus, Pupienus, and Gordian."

# BIRDS AND VINES AS FUNERARY SYMBOLS: ROMAN DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF DR. THOMAS ASHBY, DIRECTOR OF THE BRITISH SCHOOL AT ROME, AND THE ITALIAN DEPARTMENT OF ANTIQUITIES.



FIG. 11.—DECORATED WITH WALL-PAINTINGS OF BIRDS, "ONE PLUCKING AT THE FRUIT IN A BOWL, A PIECE OF SYMBOLISM FREQUENT IN SEPULCHRAL ART": THE TOMB BUILT BY MARCUS CLODIUS HERMES FOR HIMSELF, HIS FREEDMEN AND FREEDWOMEN.



FIG. 12.—WITH CEILING "DECORATED WITH VINES WHICH GROW FROM VASES PLACED AT THE SPRINGING OF THE VAULT," AND PILASTERS BETWEEN THE TOMB NICHES: A RECTANGULAR BURIAL-CHAMBER IN THE UNIDENTIFIED TOMB (ON THE LEFT IN FIG. 6 ON PAGE 604).

Describing these tombs, Dr. Thomas Ashby writes (on a preceding page): "The first tomb, on the right (as shown in Fig. 6 on page 604, and in Fig. 11, above) was constructed by one Marcus Clodius Hermes, who lived to the age of seventy-five, for himself, his freedmen, and his freedwomen, while he was still alive. It consists of two chambers decorated with paintings: on the left we distinguish two birds, one plucking at the fruit in a bowl—a piece of symbolism which is frequent in sepulchral art. The niches for the bodies are clearly visible. . . . The third tomb (Fig. 12) is

equally remarkable for the beauty of its stucco decoration. As before, the interior is entirely hewn out of the rock. . . . Beyond an arch we enter a rectangular chamber with niches for burials. The ceiling is decorated with vines which grow from vases placed at the springing of the vault; while the spaces between the tomb niches are decorated with pilasters. . . . There is an entire lack of inscriptions in this, the third and most elaborately decorated of the three tombs; and we have, therefore, no idea as to the identity of the persons buried there."

# THE WORLD OF SCIENCE.

## CONCERNING THE PECCARY.

By W. P. Pyecraft, F.Z.S., Author of "The Infancy of Animals," "The Courtship of Animals," etc., etc.

NOT for a very long time have visitors to the Gardens of the Zoological Society had an opportunity of seeing what a live peccary looks like. And many of those probably who see it for the first time will fail to realise that fortune has smiled upon them. For the peccary is not only "very like a pig"—it is a pig; albeit of a race apart, zoologically and geographically, from all other pigs. The only representative of the pig-tribe in the New World, the peccary differs from the Old World swine in some very interesting particulars. For example, it has no visible tail, a very conspicuous adjunct to the Old World pigs; from which it differs, again, not only in the matter of its dentition and other anatomical characters, but also in the fact that no more than two young are produced at a birth, and these are never longitudinally striped, as is the fashion among young pigs in the Old World.

Other features will be taken into account presently; but for the moment it will be more profitable to say something of what has been gleaned by sportsmen and others of the life-history of the peccary in a wild state. Before going further, it ought to be made clear that there are two distinct species of peccary. One of these, the "Collared Peccary" (Fig. 1), is the species which has just been added to the Society's collections. It is a relatively small animal, not exceeding thirty-six inches in length, and ranges from Texas to Patagonia. The other, somewhat larger, being about

zig-zags, with all the joyous frenzy of a playful puppy. Continuing this performance, it accompanied us for several hundred yards, until we returned to the village."

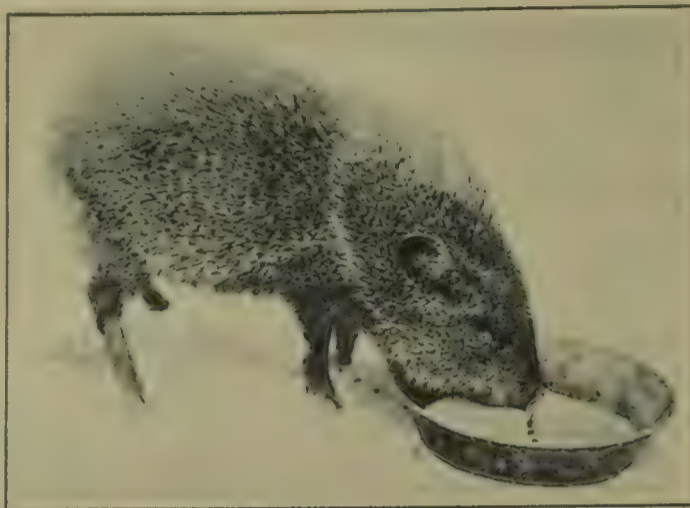


FIG. 1.—THE NEW WORLD'S ONLY NATIVE PIG: THE PECCARY (COLLARED VARIETY), SPECIMENS OF WHICH HAVE JUST BEEN PLACED IN THE "ZOO," THE FIRST FOR A VERY LONG TIME.

Four peccaries from South America have recently been placed in the "Zoo." Their general build, bristly hair, and long mobile snout reveal their kinship to the Old World pig, but they are smaller and more active, and have no visible tail.—[Photograph by F. W. Bond.]

some limb or rock out of their reach, they will cut him to pieces by force of numbers.

Among the many characters by which the peccaries are distinguished from the swine of the Old World, the most remarkable is the large gland in the middle of the back, which secretes a vile-smelling odour recalling that of musk. Unless this be cut out immediately after death, the flesh is rendered nauseous beyond words. But even when this is done, opinions differ as to the quality of the flesh. Some say that it is as well-flavoured as good pork should be; others declare that it makes but very indifferent meat. In scientific text-books, the peccaries form the family *Dicotylidae*—creatures with two navels: the second, of course, referring to the shape of this gland.

The peccaries differ, again, from the Old World pigs in the matter of their teeth. In all the pig-tribe, the canine teeth are large, sometimes excessively so. In the peccaries, the upper canines point directly downwards, and have their edges constantly sharpened by rubbing against the canines of the lower jaw. But in all the Old World pigs, the upper canines turn upwards, directly they leave the socket in which they are rooted. Some idea of the formidable size to which these upper teeth may attain will be gained by a reference to the photograph of the skull of the wart-hog (Fig. 2). In the Babirusa (Fig. 3), their exaggerated size and position attains its maximum. For herein these tusks rise vertically



FIG. 3.—WITH UPPER CANINES CURVING BACKWARDS AND LOWER ONES LARGER THAN IN THE WART-HOG: THE SKULL OF A BABIRUSA, SHOWING ALSO THE DIFFERENT POSITION OF THE EYE-SOCKET.

forty inches long, is darker in colour, and has white lips and lower jaw. Hence it is known as the "White-lipped Peccary." It has a less extensive range than its smaller, greyer relative, not extending further north than British Honduras, or further south than Paraguay. Furthermore, they differ conspicuously in habits.

Fearsome stories have been told of the ferocity of the Collared Peccary. As a matter of fact, it is a very harmless creature, save when cornered, when it must be approached warily, for it has formidable knife-edged tusks, which can inflict very ugly wounds. In tropical America, this animal haunts dense forests and low jungles; but in northern Mexico and the southwestern United States it contrives to flourish among scattered thickets of cactus and other thorny plants, on plains and in the foot-hills. It is a very sociable little beast, roaming about in bands, which may number as many as forty, led, usually, by the oldest and most powerful boar. Nothing comes amiss to them in the matter of food, from roots, fruits, nuts, and other vegetable matter, to snakes and lizards or any small mammals chance may throw in their way.

Taken young, the Collared Peccary makes a most amusing and interesting pet, and even in a wild state displays no inherent fear of man. This much is shown by the description of Mr. E. W. Nelson, who tells us that "one moonlight night, on the coast of Guerrero, two of us, after a bathe in the sea, by a small Indian village, strolled along the hard white sand to enjoy the cool breeze. Suddenly a little peccary, not weighing more than eight or ten pounds, came running to meet us, and, after stopping at our feet to have its head scratched, suddenly circled about us, away and back again in whirling

The larger, White-lipped Peccary is by no means of an amiable disposition; and since, after the breeding season, it combines to form herds of a hundred or more, possessed with an innate desire to attack any animal that comes in the way, even an armed man would stand but a poor chance of escaping with his life, unless he could contrive to scramble up a convenient tree. Tales are told, indeed, of men who have been compelled to remain in such a refuge for many hours, while the expectant herd impatiently awaited his descent. They cherish a particular hatred for the jaguar; and with good reason, for he makes them his special prey. But he has to be cautious in his hunting, for the instant he has seized one, the others rush to its rescue, and if he is not quick in leaping with his catch to



FIG. 2.—WITH HUGE UPPER CANINE TEETH POINTING UPWARDS, INSTEAD OF DOWNWARDS (AS IN THE PECCARIES): THE SKULL OF A WART-HOG—E, EYE-SOCKET; 2 AND 3, MOLARS; S, SNOUT-BONE.

and, in consequence, actually force their way through the skin, so as to embrace the snout between two semicircular columns of ivory. As weapons they must be useless, for their points curve backwards till they nearly touch the skin above the eye. The lower tusks are, relatively, larger than in the wart-hog.

The wart-hog has yet another remarkable peculiarity in its dentition. In the young animal there are three pre-molars and three molars, or cheek-teeth. But in the adult only the last two molars remain. In very old animals the penultimate molar is also shed, leaving but the ultimate tooth, which is enlarged to an enormous size, recalling the huge molar of the elephant. The astonishing size of this tooth is seen in the accompanying photographs (Figs. 2 and 4), showing the side and palate views of the skull. What factors have brought about this strange reduction in the number, and the increase in size of the last molar, have so far not been discovered, nor does it seem likely that the riddle will ever be solved. The cutting teeth, or incisors, it will be noticed, are reduced to a single pair.

Finally, attention must be drawn to the square nodule of bone wedged in, under the nasal bones, at the tip of the snout. This is characteristic of the pig-tribe, and serves the purpose of strengthening the snout, which is so commonly used for uprooting the soil when feeding. The whole skull, indeed, of the wart-hog has undergone a profound transformation, as will be seen by comparing the position of the eye-socket in the Babirusa, on the one hand, and the wart-hog on the other. The skull of the peccary is like that of the Babirusa in this respect. That is to say, it is less "specialised."



FIG. 4.—SHOWING THE GREAT SIZE OF THE UPPER TUSKS (CANINES) AND OF THE HINDMOST MOLAR: A PALATE VIEW OF THE SKULL OF A WART-HOG.

The numbers indicate—1, the socket of the front molar (shed); 2, the penultimate molar; and 3, the last molar, of astonishing size.



*Knole.—The Cartoon Gallery.*



*Silver table at Knole, part of the famous silver furniture made for the 6th Earl of Dorset in James II reign. Repoussé silver superbly embossed, maker's name, T.L. with an escallop and pallets English, London Hall Mark, 1680-1.*



*By Appointment.*

### “Embosomed High in Tufted Trees”

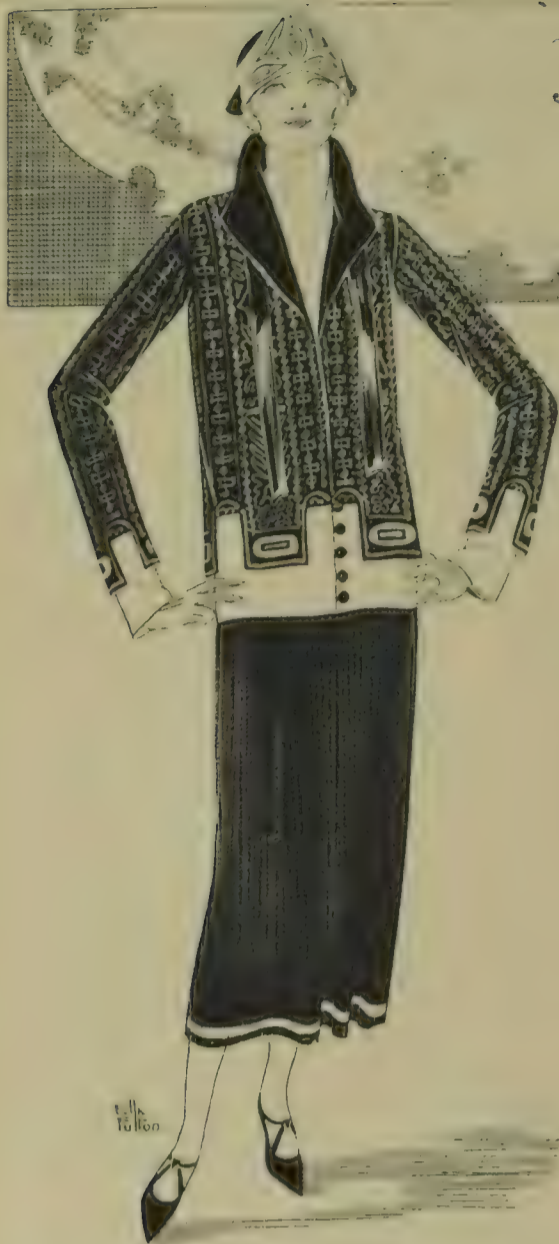
**I**N a sylvan setting of stately beech and venerable oak trees, Knole is magnificently feudal in appearance. Its ancient towers and battlements vividly recall the days of chivalry and romance and the wonderful views of the mediaeval interior serve further to complete this impression.

The architecture speaks of many styles, dating from that of King John's reign to that of Queen Elizabeth, whose counsellor and kinsman, Thomas Sackville, first Earl of Dorset, completed the present building which covers five acres and is said to contain 365 bedrooms.

Amid objects of art of inestimable value assembled here by the Sackville family during many centuries there is a superb collection of portraits and other works of old Masters, exhibited in the Cartoon Gallery. Mention of old Masters permits reference to one of different kind, first produced nigh three hundred years ago, but ever since famed for age and quality incomparable—John Haig's Scots Whisky, blended by the oldest distillers in the world—1627.

*Dye Ken*  
**John  
Haig?**

# The World of Women



Fine black repp, bordered with vivid Madonna-blue, makes this attractive spring costume sponsored by Harrods. (See page 610.)

THE QUEEN was the admiration of the workers at Wembley. Mud, and planks over trenches, and rain had no terrors for her Majesty, who, with the King, made an extensive tour of the rising Empire Exhibition, and had luncheon in the Royal Pavilion, which will be resplendent on the 23rd of this month—Shakespeare's Day and St. George's Day, and a great day for Wembley. I hear from good authority that two State balls will grace this season, possibly one for each of the royal visits, or perhaps one early and one late in the season. These will be very welcome, for they are great State shows. Dancing is not at its most enjoyable at such functions; it is a *raison d'être*, and the formal measures trod by royalty and ambassadorial representatives of royalty are watched with great interest, and impressions discussed later with much pleasure.

The King and the Queen are, I am told, very much in earnest in wishing all our across-seas kith and kin coming here for the Exhibition to be given a hospitable welcome and a really good time. Their Majesties will themselves entertain them, probably on a big scale at Windsor; and the Colonial Office is also considering a great function. These things are only maturing; there are all sorts of smaller affairs, very interesting and sure to be acceptable, and much private entertaining will take place. The announcements of four Courts with the dates is also heartening, and, after a dull and troubled time, we begin to feel more hopeful and brighter.

Reading of the guests at Lady Astor's party last week for representative women was a liberal education in the capabilities and activities of our sex. Federations, associations, societies that one never dreams of, exist and do good and useful work. Lady Astor had a small dinner party for a few friends before the party, at which she appeared in the dress she wears in the House of Commons. Her guests, M.P.'s and representative women, dressed as they pleased, usually simply but suitably—it is rather a pose when women go out in the evening in aggressively morning clothes. They would not do so among their own friends. There were the fine rooms, all flower-decked

as for the wedding reception the day before, and there was music, and everybody seemed very merry and bright.

The Hon. Mrs. Reginald Winn, who was until last week Miss Perkins, is an individual likely to be greatly missed in a household of which she has been for long periods a member. Lord and Lady Astor's children will miss her, as will their parents. She is a singularly bright and natural girl, much enjoying her life, and contributing to the enjoyment of her fellow voyagers through this vale of smiles and tears. Her wedding retinue of little people was said by all present to be the prettiest ever seen, and the eight behaved nobly, carrying out the bride's instructions to be good and not to sit down during the service, which was curtailed as to hymns in order not to put too severe a strain on them. The bride's favourite colour must be green, for not only was it that chosen for her little attendants, but many of her friends wore green hats. This might be, but was not, a very unselfish proof of friendship. The hats were in every case becoming.

Every time one sees the embroideries done by the War Service Legion of disabled men, new wonder comes over us. How the hands that dug trenches, cut wire, worked machine-guns, cleaned and kept them and equipment in order, can do the really beautiful work some of which was displayed for sale at the American Women's Club last week is a marvel. The beautiful music-room—the house is one upon which the German whom we knew as Sir Edgar Speyer spent many thousands—was a charming setting for the display, of which the Marchioness of Titchfield and Miss Endicott were in chief charge, assisted by some very capable American saleswomen, members of the club, and by Viscountess Erleigh, Lady Barbara Bingham, and other pretty English girls. Mrs. Kellogg, wife of the American Ambassador, inaugurated the sale; there was no formal opening. Mrs. Kellogg, who is fast making friends, is neat of person and in dress, and quiet in



Effective beige embroidery in silk braid has been chosen by Harrods to reinforce this well-cut coat and skirt of marine-blue repp. (See page 610.)

manner; she has a clever face, and has always liked England when over here unofficially. Lady Titchfield, who looked, as always, charming in a one-piece black dress embroidered in Persian pattern with russet and tan and brown, and a smart little wide hat to correspond—acted as saleswoman to Mrs. Kellogg, who immensely admired the work and became possessed of some fine pieces. Katharine Duchess of Westminster, the Dowager Countess of Leicester, her sister the Countess of Arran, and the Countess of Limerick were all early visitors, and through the day I heard there were many more, and the sale did very well. Several people asked where the dépôt is. I told them Duke Street, Manchester Square, but, could not remember the number. Would it not be a good plan to have the address where special orders can be executed on every stall? One wants these men kept in work all the time.

Princess Marie Louise is a fluent and convincing speaker when she is engaged with a subject so near her heart as the Friends of the Poor Society, of which she is President. Not even the blue and silver waterfall at her back, painted and therefore silent, disturbed her fascinated audience as she told them of the ways the friends befriended the poor, and sketched the really terrible hardships which they so patiently endured. Her Highness was concerned with the inception of this personal befriending of poor folk. The ballroom of Sir Philip Sassoon's house in Park Lane was lent for the meeting, which her Highness, the Rev. R. H. L. Sheppard, and Lady Emmott addressed. It is the "curious" room, if I may quote Alice, that ever I did see. The ceiling looks like waves of silver and blue. All round are scenes of tropical trees and natives of tropical lands, and nowhere is the colour scheme interfered with. I should imagine as a setting for a number of dancers in modern dress it is unique. It certainly has been the setting for some very brilliantly successful dances. In the Friends of the Poor audience were Lucy Countess of Egmont and Mrs. Briscoe, Viscountess Marsham, the Hon. Lady Mallet, the Hon. Mrs. Sydney Marsham, and many others all pledged to be the friend of at least one poor family and well fulfilling that pledge.—A. E. L.



Black summerweight repp enhanced with silk braid expresses these two distinctive coats, which may be studied in the salons of Harrods, Knightsbridge, S.W. (See page 610.)

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## Fashions and Fancies.

### Old Tapestry in Modern Guises.

The quaint tapestry designs of olden days are introduced into many of this season's newest models, treated in a variety of amusing ways. At Harrod's, Knightsbridge, S.W., there are some fascinating examples, decorating short Chinese mandarin jackets, which are equally suitable for afternoon or evening wear. One boasts an all-over pattern worked in gaily-coloured silks, outlined by gold-and-silver thread; another has occasional motifs of the same genre standing out in bold relief against a black background; and a third is bordered with the subdued colourings of the real old tapestry. Again, a deep flounce of heavy embroidery completes many of the new spring coats made of shimmering reversible satin, which may be obtained from 6½ guineas upwards. Sketched on page 608 are two attractive and really practical coats of fine black summerweight repp. The one on the left is lined throughout with white crêpe-de-Chine, leaving a narrow edging visible down the front. Touches of white are cleverly repeated in the high collar and inset pockets. The second model, also of black repp, trimmed with silk braid, introduces an amusing feature in the shape of a small pocket placed above each cuff, and in the loose side panels. These models will change ownership for 12½ guineas each.

### Rivals to the Long Coat.

Nevertheless, long coats, however attractive, will find formidable rivals in the imposing array of distinctive coats and skirts to be found at Harrod's, two of which are also pictured on page 608. On the left is a striking affair of marine-blue repp, the short embroidered Chinese coat hanging loosely over a deep belt of vivid Madonna-blue. Two narrow bands of the same hue appear on the plissé skirt. The second model, built of the same material, is generously embroidered with beige silk braid, the little sac coat tying at the neck and hanging loosely over the well-cut wrap-over skirt. Surprising though it may seem, it is obtainable for 8½ guineas, and the same amount secures a plain, perfectly tailored coat and skirt in striped covert repp. An irresistible jumper-tailleur in navy wool marocain is priced at £7 19s. 6d., the jumper top boasting a scarf and pockets lined with gay Paisley silk, while the plissé skirt is mounted on a perfectly fitting yoke. The

same suit in white, substituting a bold gipsy handkerchief for the scarf, may be made to order for 6½ guineas, and is a really delightful tennis outfit. The finishing touch is supplied by the owner's

monogram worked in her club colours and placed wherever desired!

### Mackintoshes of Silk and Satin.

This year, Easter falls at a season which must inevitably be associated with frequent April showers, and consequently the attractive rainproof wraps pictured on this page are very essential items to the holiday outfit. They may be studied at Elvery's, Conduit Street, W. The new featherweight silk mackintosh pictured on the left makes a distinctive wrap, which can be worn on almost every occasion. It is obtainable for 3½ guineas, in twelve fashionable shades, and a silk envelope-case to match is 4s. 6d. The outfit is completed by a comfortable pull-on hat of the same material, for 12s. 6d. Another attractive new Elvery model is a satin mackintosh (price 5½ guineas) completed with a large hood which can be quickly slipped on without damaging the most elaborate hat. When the hood is down, it forms a well-shaped cape collar. The small personage on the right is well protected from the fiercest storms by a gay scarlet coat of waterproof cashmere, with touches of Cambridge-blue on the collar and cuffs. It is obtainable in various colourings at prices ranging from 30s., and cosy sou'westers to match are from 8s. 6d. An equally practicable alternative is a Red Riding Hood cloak and hood, in featherweight silk, for 1½ guineas, including a little satchel to hang it over the shoulder during sunny intervals. To any reader of this paper furnishing the usual trade references, Elvery's will be pleased to send any models on approval, and ensure a perfect fit if the height and chest measurements are given, or, in the case of a child, the age.

### A Boon to Housewives.

It is welcome news to every housewife that the invaluable O-Cedar mop has been invested with yet another advantage in the shape of an interchangeable handle which clips on to the mop fitting, allowing it to be used in any position from horizontal to the vertical. It must be noted that the O-Cedar polishing wax, which has just made its début, is excellent for preserving golf-clubs and the bodywork of motor-cars, as well as for use on floors, etc. It also prevents rain from adhering to the windscreen of a car.

April showers hold no terrors for these country enthusiasts, protected by well-built waterproofs from Elvery's, 31, Conduit Street, W. The model on the left is a new fawn featherweight mackintosh, and the other is carried out in scarlet waterproof cashmere, trimmed with touches of Cambridge-blue.



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## THE BOOKSELLER'S WINDOW.

FREE AIR. By SINCLAIR LEWIS. (Jonathan Cape; 7s. 6d. net.)

Although this story by the famous author of "Main Street" and "Babbitt" comes fresh to English readers, it is really an earlier work, having originally appeared in the States in 1919. It was Mr. Lewis's fourth book. Of the previous three, "Our Mr. Wrenn" and "The Trail of the Hawk" have now attained English editions, and "The Job" is promised soon. The new novel which he is now writing will not be ready till next year. "Free Air," which takes its title from the sign on the air-hose of a garage in a little country town of Minnesota, adopted as the motto of a pilgrimage, is a motoring idyll of the open road, the great transcontinental highway from New York to Seattle. Romance, which "brought up the nine-fifteen," brings a vision of beauty in a Gomez-Deperdussin to an impressionable garage-owner, and sends him flying in protective pursuit in his own little Teal "bug." Hence many adventures, romantic and otherwise, the clash of class with class, human nature at war with snobbery. But even more vivid than the sketches of Western character, and the queer turns of Western talk, is the flying panorama of the great continent that forms the ever-changing background. We scorch across America with youth at the wheel.

OLIVER OCTOBER. By GEORGE BARR McCUTCHEON. (Harrap; 7s. 6d. net.)

Here also the scene is laid somewhere in the United States, and among people of a type refreshingly unfamiliar to the English reader. Oliver October Baxter, the hero, is introduced at the earliest stage of his career, and the story turns on the strange fulfilment of a gipsy's prediction at his birth. She did not prophesy smooth things, although she promised him political fame, and the plot works up to a harrowing climax, with a saving element of romance.

GREAT GIFTS. By ANNE DARNAY. (Collins; 7s. 6d. net.)

This is a first novel of considerable technical promise, but likely to antagonise many readers by its advocacy of perverse ideas and conduct. Its purpose is to ask (as the publisher's summary puts it) "How far is it possible for a powerful and intelligent man, whose opinions are anathema to the majority, to preserve them and his honour against the terrific pressure of the Great Herd Mind, when that pressure threatens the happiness, and even the life, of those whom he loves?" It is easy to sneer at the "herd mind," but in other words it is merely common-sense, the accumulated wisdom of human experience; and those who defy it, whether the possessors of great gifts or

not, are usually asking for trouble. The scornors of convention in this story have many weak points in their armour.

THE TIMBER PIRATE. By CHARLES C. JENKINS. (Duckworth; 7s. 6d. net.)

This story takes us to another part of the American continent, among the Canadian lumberjacks of the great North-West. The author knows his country well, with the hard-bitten men who dwell there, and the stress of their commercial struggles and intrigues. The main theme is the strong, mysterious personality of the "timber pirate," a man who had been obsessed with a desire for revenge, and, having gained his ends, came under the chastening influence of love, with tragic results.

THE LAW OF NEMESIS. By ANTHONY CARLYLE. (Mills and Boon; 7s. 6d. net.)

The dire results of ambition combined with utter selfishness and callous cruelty provide materials for the plot of this sensational story. It presents the rather unusual feature of a murder case without a detective, and of a criminal brought to book by his intended victim. The title is drawn from a passage in the preface to Balzac's "La Peau de Chagrin," declaring that "The Law of Nemesis—the law that every extraordinary expansion or satisfaction of heart or brain or will is paid for—paid for inevitably . . . is an eternal and immutable verity."

GOLDEN EYES. By SELWYN JEPSON. (Harrap; 7s. 6d. net.)

No! The golden eyes do not belong to the Chinese pirate depicted on the cover, rushing out of a mansion in Carlton House Terrace, to the discomfiture of a gentleman in green. The eyes belong to the heroine, and the pirate was not a real Chinaman, but the hero in fancy dress. They were both involved, however, in an adventure not far removed from piracy, and quite as exciting—the interception of a ship in the North Sea bringing arms to England for a Bolshevik revolutionary plot. Other important elements in the story are the hero's "crook" father and pickpocket valet, a villainous "nineteenth baronet," and the fondness of Grimsby fishermen for "sugar cakes."

THE SWEDISH WOMAN. By R. E. C. LONG. (Jonathan Cape; 7s. 6d. net.)

Scandinavia is rather a *terra nova* for the English novelist, who, when he seeks Continental colour, usually prefers to lay the scene in France or Italy. It is a change, therefore, to read a story that describes "manners and customs" in Sweden, along with scenery and sport.

Against this background is unfolded the tale of a war-disabled Englishman's love adventure in the land of Linnaeus and Strindberg. The problem of passion is complicated by the respective positions of hero and heroine, and there is an effective contrast of opposing temperaments.

PERISSA. By S. P. B. MAIS. (Grant Richards; 7s. 6d. net.)

Perissa was not her real name. Mr. Mais only calls her by it because of her resemblance in character to the Perissa of Spenser's "Faerie Queene," who was "full of disport, still laughing, loosely light"; had "no measure in her mood, no rule of right"; and was "of her love too lavish." Her real name was Felicity Morgan (eighteen, artist's model), and we meet her first in one of her unmeasured moods, about to commit suicide by jumping into the sea from a Channel steamer. Julian Dethick saved her from that indiscretion. He was an ex-officer out of a job, and withal a somewhat sporadic lover. The story tells of his and other people's amorous adventures, and, like most of this author's works, it has a scholastic element, and is full of lively dialogue.

THE PENTAGRAM. By HUNTLY ROBERTSON. (Grant Richards; 7s. 6d. net.)

"A pentagram," we are reminded in a prefatory quotation from the dictionary, is "a five-pointed star; the magic circle." This particular pentagram is fully defined (in colours) on the jacket. It consists of Greg Share (the central "point" of the story) and his friend Clive, school friends of leaving age; Greg's father; the Brown Girl; and Rolf von Rudesheim, an Austrian. Greg's ambitions lie in the direction of operatic singing, and there is much talk of music, a trip to the Continent, and adolescent heart-burnings over questions of morality, especially in regard to Greg's erring father. The trivialities of schoolboy chatter are rather overdone in the early chapters.

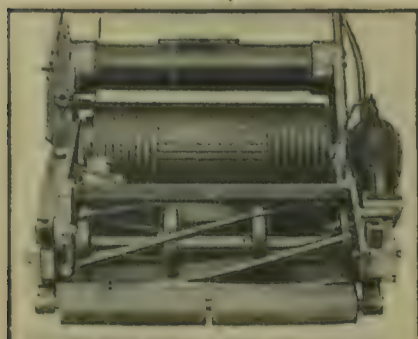
A PAWN AMONG KINGS. By C. S. FORRESTER. (Methuen; 7s. 6d. net.)

This story is a spirited addition to the Napoleonic legend, and it is probably more accurate to class it as historical romance rather than as a romantic episode in history, though it introduces many famous people in person. The "pawn" is "a beautiful Hungarian girl who plays a decisive part in the tremendous events that end in the tragedy of Waterloo." We first meet Marie de Berzeny at a reception in Dresden given by the Duke of Friuli, in May 1812, "to his Imperial and Royal Majesty, Napoleon, Emperor and King." We leave her, under far other circumstances, at Ligny on the eve of the "world-earthquake" of 1815.

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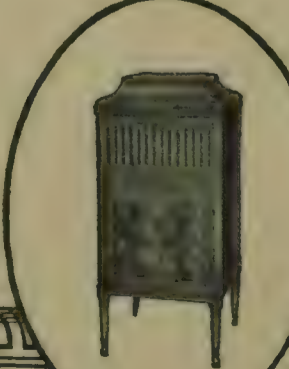
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## RADIO NOTES.

MOST of the great army of broadcast listeners who have used their receiving-sets consistently during the last few months would agree, we believe, that the performances by the Royal Air Force Band and the Savoy Hotel Dance Band, respectively, stand in the front rank of the numerous musical items provided by the B.B.C.

Whenever these bands are announced for inclusion in forthcoming programmes, much satisfaction is felt, we imagine, by all who have enjoyed previous performances.

So far as the Royal Air Force Band is concerned, we believe that the majority of listeners would never tire of hearing it, even though the same programme were repeated whenever the band played. In any case, we feel certain that the public seems never weary of listening to the beautiful rendering of the characteristic intermezzo, "In a Monastery Garden" (Ketelbey), which the band performs on almost every occasion—"by special request."

A year or more ago many alleged dance bands sought public favour by broadcasting, but most of them gave very indifferent performances, as will be remembered by all who listened to them. That a large number of the public likes to hear good dance music was realised by the B.B.C., but it was not until the Savoy Bands commenced broadcasting that the demand on the part of radio listeners for genuine dance music was satisfied.

In recent years the performance of dance music has become a matter requiring to be dealt with by specialist musicians. Most listeners who hear the Savoy Bands marvel at the clever way the various tunes are played. To some tunes a "symphonic" rendering will be given, executed in a manner satisfying any reasonable lover of the best musical compositions. Other tunes, whether they deal with the story of a horse and the attitude of its tail, or with "Maggie," the young lady whose attendance upstairs is so desired by her mother, are extraordinary examples of the versatile treatment accorded by these modern dance musicians, each one of whom must be a highly skilled and intelligent performer on his particular instrument.

Some interesting statistics have just been published dealing with the kinds of broadcast entertainment most favoured by American listeners.



FOR THE STUDY OF ULTRA-AUDIBLE SOUNDS:  
A NEW MICROPHONE.

This device will record sounds, which, on account of their high pitch, would not be recorded by less sensitive microphones. Apart from the fact that broadcast transmissions are greatly improved by its use, the new instrument is stated to be of great interest to scientists as it is expected to reveal information bearing upon the methods by which insects may communicate with each other.

Photograph by Farrington Photo. Co.

Three Chicago broadcasting stations—KYW, WDAP, and WJAZ, received 263,410 replies from listeners, in response to a request for opinions. These replies were classified into three sections: the first giving 50.3 per cent. in favour of popular selections, including dance music; 27.3 per cent. in favour of classical music; the third section comprised miscellaneous items such as vocal and instrumental quartettes, organ solos, dramatic recitals, and the like.

At the broadcasting stations the microphone is one of the most important parts of the transmitting apparatus. Every kind of sound, whether it be of the voice or a full band, must be recorded faithfully by the microphone. When the instrument is affected by sounds made in the broadcasting studio, the flow of an electric current is broken up into pulsations of varying intensity corresponding to the rate of sound-vibrations. After passing through space in the nature of radio-vibrations, it is the function of our receiving-sets to convert these to sound-vibrations which are created by the rapid but invisible movement of the diaphragms of the telephones or loud speaker.

Low notes cause vibrations in the air of about 40 per second, and middle "C" about 246 per second. A note of high pitch vibrating 12,000 times per second is audible to most ears, but human ears will not respond to sounds of still higher pitch having vibrations of 20,000 per second.

It is known, however, that the air can vibrate up to a million or even more times a second; consequently there may be sounds ranging from 20,000 vibrations a second to a limit of which human beings have lived in ignorance hitherto. Recently, however, Dr. Phillips Thomas, of the Westinghouse Electric Company, has invented a new form of microphone by which ultra-audible sounds may be studied. It consists of a ring fitted with a pair of electrodes between which a soft purple light is formed when an electric current of high voltage is passed into the apparatus. The glowing light vibrates in sympathy when affected by sound-wave vibrations. Already the invention has been introduced for broadcasting purposes, and is stated to be a great improvement upon the ordinary microphone, which will not respond to sound-vibrations above 4000 per second. The new microphone will interest entomologists, as it is expected to give information upon the methods by which insects may inter-communicate. W. H. S.



By Appointment.

# WALPOLES' IRISH LINENS

Established  
1766.

Genuine The finest the world produces. Best  
Bargains SPECIAL SPRING Quality

Being actual manufacturers, we offer our customers the best Household Linen Value possible.

**SALE**  
of HOUSEHOLD LINENS  
Now Proceeding

Please write at once for our Sale Catalogue. It will be sent post free.

## NAPKINS

All Linen Dinner Napkins, Fine Double Damask.  
Size 26 x 26 ins.  
Clearing Price  
**32/6**  
dozen.



No. 71.  
Irish Embroidered and Open-work Linen Bed-Spread.  
An effective design.  
Size 80 x 100 ins. 59/6  
100 x 108 ins. 69/6  
each.

## TABLE CLOTHS

All Pure Linen Damask  
Size 2 x 2 1/2 yd.  
Clearing Price  
**22/6**  
each.

## WHITE TURKISH TOWELS

Good Wearing quality.  
Hemmed, all white, 3 sizes only.

No.	Size.	Clearing Price.
BS.	24 x 48 ins.	2/11 each
HS.	27 x 52 ins.	3/11 "
SS.	30 x 58 ins.	4/9 "

## TOWELS

31 Pieces All Linen Huck. Of medium quality, cut into Towels and made up as follows:—  
Clearing Price Hemmed. Size 24 x 40 ins. 25/6 doz.  
Hemstitched „ 24 x 42 ins. 29/6 doz.

## SHEETS

Hemstitched Linen Sheets. Superfine quality. For ordinary double-beds.  
Size 2 1/2 x 3 1/2 yd.  
Clearing Price  
**59/6**  
pair.

We Pay Carriage.

Sale List Post Free.

108-110, KENSINGTON HIGH ST., LONDON, W.8.  
175 & 176, SLOANE STREET, LONDON, S.W.1.  
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## New and Attractive Crêpe-de-Chine HAND-MADE LINGERIE

For many years we have made a special study of Lingerie, and have a world-wide reputation for the style, character and finish of our Underwear. Only reliable quality materials are used, and the cut and workmanship are perfect.

Hand-made NIGHTDRESS in pure silk crêpe-de-Chine, entirely hand-made, daintily trimmed with cream lace insertion and hand veining, forming low waist-line finished with pin tucks and satin ribbon sash. In pink, sky, lemon, mauve, coral, ivory, and hyacinth.

PRICE **49/6**

Chemise to match, 39/6  
Knickers to match, 39/6

In pure silk 'georgette'. In pink, sky, ivory, coral, mauve, lemon, and green.

Nightdress - - -	55/9
Chemise to match -	45/9
Knickers to match -	45/9
Lace Boudoir Cap -	25/9

Catalogue Post Free.

**Debenham & Freebody**  
Wigmore Street, London, W.1.

Sent on approval.

FOR IDEAL  
**EASTER HOLIDAYS**  
 VISIT THE  
**UNRIVALLED RESORTS**  
 SERVED BY THE  
**GREAT WESTERN RAILWAY**

CORNISH RIVIERA. GLORIOUS DEVON.  
 SOMERSET. DORSET. CHANNEL ISLANDS.  
 NORTH WALES. SOUTH WALES.  
 CAMBRIAN COAST. CENTRAL WALES.  
 THAMES, WYE, AND SEVERN VALLEYS.  
 BIRMINGHAM (by the Shortest Route), MIDLANDS,  
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Complete Programme of **EASTER**  
**EXCURSION AND WEEK-END FACILITIES**  
**NOW READY.**

**SPECIAL!!!** Excursion Bookings to the  
**LAKE & LANDSCAPES OF SOUTHERN IRELAND**  
 Via Fishguard & Rosslare—the Shortest Sea Route.

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FELIX J. C. POLE, General Manager.

ORDER BY POST  
 FROM HARRODS.  
 If you are unable to  
 come to Harrods you  
 may order through  
 the post with abso-  
 lute confidence. Your  
 fullest satisfaction is  
 assured. To secure a  
 perfect fit, when  
 ordering by post send  
 pencilled outline on  
 paper of stockinged  
 foot.

Style  
 100



**39 SIZES**

In addition to the high  
 standard of quality  
 of Harrods Footwear  
 there is also a method  
 of fitting which guar-  
 antees that every joint  
 of the foot finds its  
 correct position. This  
 is only made possible  
 by the fact that prac-  
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 shoe offered by Harrods  
 is stocked in no less  
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## Crepe-Rubber Soled FOOTWEAR

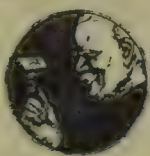
**MEN'S DERBY SHOES** Made from finest  
 quality soft Tan  
 Calf of full substance; very pliable. Handsewn and Welted.  
 Uppers stitched by hand. Sole is of the finest Crepe Rubber  
 with deep corrugation. Available in medium  
 and wide fittings and in sizes and half sizes 6 to 12. **50/-**  
 SENT POST FREE.

Men's Footwear Section Ground Floor

# HARRODS

HARRODS LTD

LONDON SW 1



### 5 Reasons why you should buy the WILKINSON All- British Safety Razor

1. Because the **HOLLOW-GROUND BLADES** have the same  
 clean cutting powers of the finest straight Razor. Economical  
 too, they can be stropped and used again and again, each  
 shave being as good as the first.
2. Because the **ROLLER GUARD** feeds the lather on to the  
 cutting edge instead of scraping it away.
3. Because the **ADJUSTABLE SHAVER HEAD** can be fixed  
 at the angle most suited to the particular style of the user.
4. Because the **QUICK RELEASE** enables blades to be released  
 quickly without cutting the fingers.
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 novice to keep the blades in perfect condition.

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### ALL BRITISH SAFETY RAZOR

Sets with 7 **HOLLOW GROUND** blades, each etched with the day of  
 the week. Adjustable Shaver Frame,  
 Automatic Strop and Setting or Honing  
 Handle. In handsome polished  
 oak case (as illustrated) ... **42/-** Also Sets at **15/6** and **8/6**

Manufactured by

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Gun, Sword and  
 Equipment  
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 Razor  
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T. H. Randolph,  
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Works:  
 Acton, London, W.4

**SOLD**

**EVERYWHERE**



# CANADA

BY

## THE ROYAL MAIL LINE

### NEW CABIN CLASS SERVICE

### COMFORT AND SAFETY

THE ROYAL MAIL STEAM PACKET CO.

LONDON Atlantic House, Moorgate, E.C. 2, and America House,  
 Cockspur Street, S.W. 1.

LIVERPOOL Goree, Water St. BIRMINGHAM 112 Colmore Row

MANCHESTER 5 Albert Sq. GLASGOW 125 Buchanan St. C. 1.

SOUTHAMPTON R.M.S.P. Buildings

## THE CHRONICLE OF THE CAR.

**The Need for Unification.** At no time in the history of motoring in this country has the need for unification of the representative bodies been more insistent. At the present time we have before Parliament the Criminal Justice

intents and purposes a piece of final legislation, which it is very improbable indeed will be altered by a single comma after it once becomes law. It would be needless to elaborate the urgent necessity that will exist for careful examination and diplomatic handling of this measure when it is before Parliament. It is bound to be highly controversial in many of its aspects, and beyond all doubt some of its clauses will have to be opposed tooth and nail by the motoring interests. But, so far as it is possible to foresee, the opposition will not be solid because of the way our representation is split up between several organisations, each of which seems to be out for its own hand and for that alone. It is a thousand pities that vested interests have been allowed to sway the destinies of the attempts which have been made in the past to bring together the two principal organisations—the R.A.C. and the A.A. Is it too late even now to reopen the negotiations and to effect some sort of union between the two? Surely they ought not to be kept apart by the self-interest of individuals who have, or imagine they have, something

to lose in the shape of prestige if such a union were to take place? The full story of past negotiations which proved abortive has never been told publicly, and it is to be hoped the necessity for so telling it will not arise; but the interests of the motorist at large come first, and unless something is done to end the present state of affairs and to bring about the union that every disinterested person feels desirable, it will have to be told—chapter and verse.

#### White Coats for Policemen.

In reply to a question put in the House recently, Mr. Rhys Davies, of the Ministry of Transport, said that

the safety of the traffic in London did not depend upon the colour of a policeman's coat, but on the carefulness of the driver. The question was as to whether white overalls might be provided for the London police when engaged in traffic direction duty. I certainly do not agree all the way. I should say that Mr. Rhys Davies is not a motorist or a driver of any sort—at least, not in London. If he had had any experience at all, he would appreciate the difficulty of seeing the directing constable at all, let alone being certain of what he is doing or wants the traffic to do. If he would like to see for himself, let him go out on a dark night to a traffic point like the junction of Roehampton Lane and the Upper Richmond Road. Let him come down the Lane and try to make out the pointsman at the crossing. He will find that there is a high standard lamp which lights a small circle and throws everything beyond into obscurity. The policeman is there, but in his dark clothing he more often than not cannot be seen at all; and only once in twenty times can his signals be discerned. I have given this example because the crossing is well known to most London motorists; but I could mention a dozen or more other points at which the same disability will be encountered. Now, if the policeman were wearing a white overall, as they do in some provincial towns, he could be seen

[Continued overleaf.]



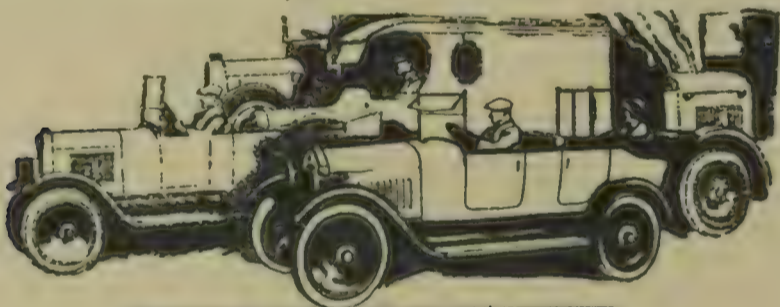
MOUNTAINEERING BY MOTOR-CAR: A CITROËN-KEGRESSE TRACTOR AMONG THE SNOWS AT CHAMONIX.

Bill, which incorporates several clauses intended to stiffen the law against the motorist. Protests have been made against these objectionable provisions, but they have gone in over the names of a dozen or so relatively small organisations, and, obviously, cannot carry the weight that similar representations coming from a single unified body would have. Another measure which is now being considered, and which may profoundly affect the motorist, is the London Traffic Bill. This measure will have to be carefully watched on behalf of the motoring community, and again it would be infinitely better done by one body, speaking with a single voice, than by a number of more or less detached units.

A little later on we are promised a new Bill for codifying and consolidating the laws affecting the use of the motor-car. This will take the place of the present patchy legislation which now governs the mechanically propelled vehicle. It will be to all



A FAMOUS BRITISH CAR IN THE CAPITAL OF INDIA: A 40-50-H.P. NAPIER IN THE CHANDNI CHAUK AT DELHI.



# SWIFT

## -through traffic

or in open country the Swift is always a pleasure to drive. Its lively acceleration, simple control, comfortable coachwork, handsome appearance, marked economy and completeness of equipment make a forceful appeal to the owner-driver. The 1924 Swifts are essentially quality cars.

#### MODELS AND PRICES:

10 h.p. 2-seater with Dickey or "Chummy" Model	£235	12 h.p. 2/3-seater	£385
10 h.p. 1/2 - Coupé Cabriolet	£285	12 h.p. 4-seater - (Rear wind - screen £15 extra).	£395

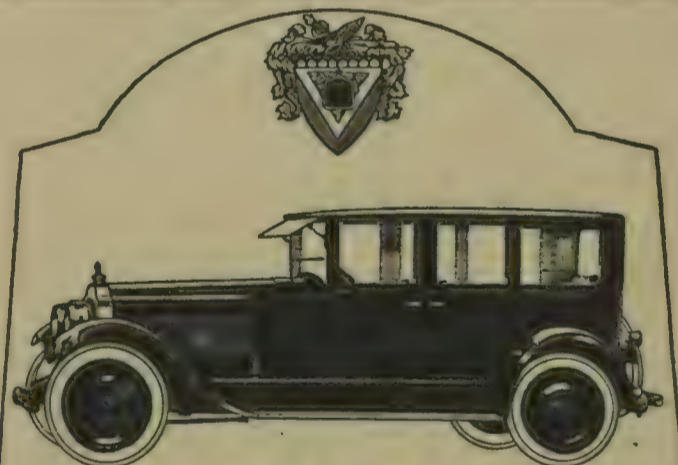
Write for a copy of our Art Catalogue. It contains complete information of the whole Swift range and is profusely illustrated.

Manufacturers:

SWIFT OF COVENTRY, LIMITED, COVENTRY.

#### SHOWROOMS AND SERVICE DEPOTS:

132-135, Long Acre, London, W.C. 2;  
15-17, South King Street, Dublin;  
And at Glasgow, Birmingham and Manchester.



# PACKARD

(STRAIGHT EIGHT)

THOSE to whom only the finest creations appeal will find in the Packard Single Eight the ultimate in fine motor car construction.

Mechanically the Packard Single Eight is the greatest advance, for years, in automobile refinement.

May we suggest that you take an immediate opportunity to inspect for yourself this super automobile and experience all of its wonderful performance.

W. C. GAUNT COMPANY

198 Piccadilly, London

Sole Concessionaires.

LEONARD WILLIAMS, General Manager.



## We are told . . . .

## Collection LOUIS FOURNIER

We are told that a rich collection of ancient pictures coming from Paris will be sold at Amsterdam. Proceeding partly from legacies, the pictures of this collection were mostly collected by Louis Fournier, the discriminating and well-travelled art amateur, during the second half of last century. The Maison Muller & Co. is in close contact with art connoisseurs in Holland and it is supposed that is the reason for which the sale of the collection was entrusted to this firm. The Maison Muller & Co., belonging to Mr. Antoine Mensing, is most honourably known in Paris, Mr. Mensing having acted as Dutch expert at the Steengracht sale, which took place some ten years ago at the Galerie Petit. At that occasion, Mr. Mensing made important purchases for his Dutch clients.

The Fournier collection includes works of Dutch and Italian masters, as well as fine specimens of French art among which Perronneau, Nattier, Largillière, Drouais, Greuze and Boucher may be mentioned.

Gothic art is also represented by a masterpiece of Nicolas Froment—a large triptic reproducing the panorama of Avignon and surroundings. The donors belong to the family of Peruzzis.

The sale of the magnificent collection has been fixed for June 24th, 1924; a marvellous illustrated catalogue has just been issued.

## REDUCING THE WEIGHT

## HOW TO TAKE OFF ALL EXCESS FAT

We all know that after babyhood fat is ugliness, that where Obesity enters beauty flees, because fat distorts the features, smothers grace, eclipses charm and shrouds youth.

But how can we reduce our fat quickly, easily, without discomfort or privation, yet safely and altogether successfully? That is a question that a great many of the over stout are asking. We do not wish to take dangerous, poisonous or purging drugs. Neither do we wish to take exhausting exercises nor to use the sweat cure or starve ourselves. Yet there is a way—a way that will please you to the extent of happiness. It is a simple way that has stood the test of years, and it has required years to perfect, and to-day it stands a monument of perfection. Thousands of men and women all over the civilized world endorse it.

Here are a few extracts from some of their letters. One lady writes:—

"It is splendid. I have not quite finished the treatment yet, but I have nearly reduced the 20 lbs. and have felt a lot better in health."

Another lady writes:—

"I have removed about 16 lbs. of fat, proving that your treatment is all you can say, and more. I feel it a duty to write, as it is such a comfort to go out and feel I am not being laughed at for being unduly fat. Now I have no fear."

A Scotch client says:—

"I have lost 2 st. so far, and I have still some of the treatment left. I sleep better than I have done for years."

Another writes:—

"I feel years younger now: your treatment seems to have given me new life. I think it is worth its weight in gold. I have lost about 2 st."

The above extracts from letters are, of course, just a few, but it gives an idea of what one is to expect. Do not confound this method with the ordinary treatment for reducing weight, but if you are stout, or getting stout, and want to reduce, write to-day (enclosing two penny stamps to pay postage) to Winifred Grace Hartland (Dept. 849), Diamond House, Hatton Garden, E.C.1, and ask for the Free Book on Weight Reduction and give the method a trial. Either it will reduce your weight or it will not, and it costs nothing if it fails. This should be good enough. Your letter will be treated quite confidentially.

GREY HAIR  
HINDES  
HAIR TINT

tints grey or faded hair any natural shade desired—brown, dark-brown, light-brown, or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over a million people. Medical certificate accompanies each bottle. Of all Chemists, Stores and Hairdressers, 2/6 the Flask.

HINDES, Ltd., 1, Tabernacle Street, City, London.



## ARMSTRONG SIDDELEY



33 h.p. Armstrong Siddeley 6 cyl. "Kingsley" Cabriolet.

FINEST VALUE

IN FINE CARS

## THE FINEST SERVICE

**W**HEN you buy an Armstrong Siddeley you obtain in addition the advantages of the finest Service organisation in the world. Throughout the United Kingdom there is established a chain of Armstrong Siddeley Service Depots—in close touch with the main works at Coventry—staffed by experienced engineers ready to give skilled assistance and advise you on the maintenance and running of your car. This Service guarantees you the full enjoyment of its use under the best possible conditions, prolongs its life and maintains its value to the end.

There are two 6 cylinder models—30 h.p. and 18 h.p. Prices from £670 complete. To those who would economise still further we recommend the 4 cylinder 14 h.p. Armstrong Siddeley, which costs only £360—fully equipped.

Write for Booklet "T" and address of nearest Agent.

ARMSTRONG SIDDELEY MOTORS, LTD.

(Allied with Sir W. G. Armstrong Whitworth & Co., Ltd.)

HEAD OFFICE & WORKS: COVENTRY

LONDON: 10, OLD BOND STREET, W.1

MANCHESTER: 35, KING STREET WEST

Service Depots in principal centres.

You cannot buy a better Car



## TRIUMPH

**T**HE utility of the bicycle is recognised by all. It is always handy, it saves time, money and fatigue, it costs nothing to run and its initial cost can be met out of income.

And the pleasures of cycling are many. Some cycle for health's sake, some for pleasure, to all it is a health giver, to all it can be a real help in everyday life.

All these things a Triumph Bicycle confers on the owner. It is built by one of the most experienced firms in the country—by Cyclists for Cyclists—it brings to cycling a delight that is entirely absent from a less reliable and easy running machine.

There is a TRIUMPH Bicycle to suit all tastes, your local Agent can supply. In the meantime let us send you our latest Catalogue post free.

TRIUMPH CYCLE CO., LTD., COVENTRY.  
LONDON: 218, GT. PORTLAND STREET, W.1  
AND AT LEEDS, MANCHESTER AND GLASGOW.

A PERFECT HOME  
FOR YOUR FAVOURITE

At a most reasonable price. Carriage paid to most goods stations in England and Wales. Ask for full particulars.

AN INVITATION:—

VISIT OUR 1924 EXHIBITION

A veritable colony of "Dream houses come true," and erected at our works for inspection, BUNGALOWS, CHALETs, MOTOR HOUSES, GREENHOUSES, etc. The finest in the country.

BROWNE & LILLY Ltd.,

Thames Side, READING, Phone: 587.

Our Catalogue is issued in sections owing to our extensive manufactures. Kindly mention your Particular requirements.

(Continued.)

and his signals appreciated. The cost of providing such overalls would be very small and quite out of proportion to the additional safety it would bring. I am assuming, of course, that the pointsmen are really there to assist in preserving the public safety



THE NEW HOUSE OF BRINSMEAD IN CAVENDISH SQUARE: A FINE OLD GEORGIAN BUILDING BY ADAM—THE NEW ENTRANCE, WITH FIGURES OF MUSIC (LEFT) AND ART (RIGHT) BY MR. GILBERT BAYES.

The famous piano firm of Messrs. John Brinsmead and Sons, temporarily closed down during the war, has been reconstructed, and has acquired as its head office, No. 17, Cavendish Square, designed by Adam and formerly the home of the Earl of Bessborough. It has been tastefully adapted for business purposes in a style in keeping with its architectural character, and the front is adorned with remarkable sculptured reliefs by Mr. Gilbert Bayes. The figures, which include also one of Science, are painted cream colour against a darker background. The new House of Brinsmead was opened recently by Lord Howard de Walden.

Photograph by Sidney W. Newbery.

and not merely to catch motorists who offend by ignoring signals they cannot see.

#### The Weymann Body.

Some months ago, when the Weymann system of closed-body construction was introduced to this country, I was "told off" by a number of my motoring friends, trade and private, for writing that this form of body would ultimately take the place of the present heavy construction so beloved by the old-fashioned coach-builder. The increasing vogue of the Weymann leads me to conclude that the process of supplanting will be even shorter than I thought. It is astonishing how quickly the doubters become converted by experience. One motorist I know used all kinds of language to me when I told him what I thought of the new system, and called all his gods to witness that he would not be seen in such a contraption. He came over to see me the other day in a new car—with a Weymann body—of which he spoke with absolute enthusiasm. Being in diplomatic mood that day, I did not remind him of his revilings of less than six months before; but I know he reads these notes every week, and when he sees this he will know whom I mean.

#### The World Flight.

Organising a world flight, such as that upon which Squadron-Leader Archibald S. C. MacLaren has just embarked, is by no means so simple a matter as may be imagined. A chain of petrol and lubricating oil supply dumps has had to be established all round the world, and this work has not been without incident. The Shell Company, who have placed their organisation at the service of Squadron-Leader MacLaren for the purposes of these dumps, and whose petrol and lubricating-oil are being used exclusively by the British representatives, had their arrange-

ments upset by the Japanese earthquake, and new measures had to be devised at short notice. Dumps of Shell spirit (which, it may be recalled, was also used exclusively in the great pioneer flights to Australia and across the Atlantic) and Shell motor oil had to be established in the almost uninhabited Aleutian Islands—a task with no small amount of risk, and one which might have proved an almost insurmountable difficulty but for the splendid co-operation of the Canadian Government, with whose help a vessel was specially chartered.

It is very well to note that, whilst Britain is represented in the flight by only one machine, with no financial co-operation upon the part of the Government whatsoever, America, engaged in the same enterprise, is solidly behind her four aviators, already on their way. All expenses are being defrayed by the American Government, and their Army and Navy have sent groups of officials to different points en route, in order to assure there being no hitch in the necessarily involved arrangements. Our official interest seems to be purely "academic," encouraging but not particularly helpful under the circumstances.



WITH A LITTLE GIRL AT THE PIANO APPROPRIATELY IN THE CENTRE: A CHARMING PANEL IN SCULPTURED RELIEF, BY MR. GILBERT BAYES, OVER THE FRONT ENTRANCE OF MESSRS. JOHN BRINSMEAD AND SONS' NEW HEADQUARTERS IN CAVENDISH SQUARE.

106 Miles an Hour on "B.P." The fastest speed recorded at the opening meeting of the British Motor-Cycle Racing Club on Saturday last—106½ miles an hour—was made by C. F. Temple on a British-Anzani machine using the British petrol—"B.P."

[Continued overleaf.]

## Lanchester Cars

FOR more than a quarter of a century we have been engaged in the manufacture of motor-cars of the highest grade. The 40 H.P. 6-cylinder model of the present day exemplifies the advance that has been made in Automobile design and construction. It abounds with features of outstanding merit, exclusively "Lanchester," and each one has been determined by actual experience. In coachwork, too, the name signifies excellence of craftsmanship. All Lanchester bodies are built in the Lanchester Works with the full co-operation of the Chassis designers and every Car presents a symmetrical combination of the coach-builder's art and skilful engineering. Photographs of the full range of Lanchester 40 H.P. Models are contained in our new illustrated Catalogue. We shall be pleased to send you a copy.

THE LANCHESTER MOTOR CO., LTD.,  
Armourer Mills, 88, Deansgate, 95, New Bond Street,  
Birmingham, Manchester, London, W.

Read this extract from an article which appeared in the "Autocar" of 29.2.24

"But fine car building is an art not so common as may be imagined, requiring knowledge and experience possessed by comparatively few. How many cars possess the refinements to be found in, say, the Lanchester? Its ensemble and detail are so distinctive and original that to even the casual observer it has a distinction and dignity of its own."

In addition to the 40 H.P. Car referred to above we are now producing a new 6-cylinder Model of 21 H.P., designed to meet the demand for a high-grade Car of medium power. It is almost a replica of the "Forty," but in no way supersedes or competes with it. Particulars will be gladly sent on request.



Travel the Lanchester way in Luxury, Comfort and Safety

# Ner-A-Car



£57-10-0  
Cash or  
Deferred  
Terms.

Investigate  
the Ner-A-Car  
made by  
**SHEFFIELD  
SIMPLEX Co.**  
Canbury Park Road,  
KINGSTON-ON-THAMES.

*Dainty Perfumes in a Dainty Shape.*

# PIVER

Concentrated  
Perfumes.



*Ideal  
for the  
Hand-bag*

AZUREA  
POMPEIA  
FLORAMYE  
TRÈFLE  
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10/6  
Everywhere

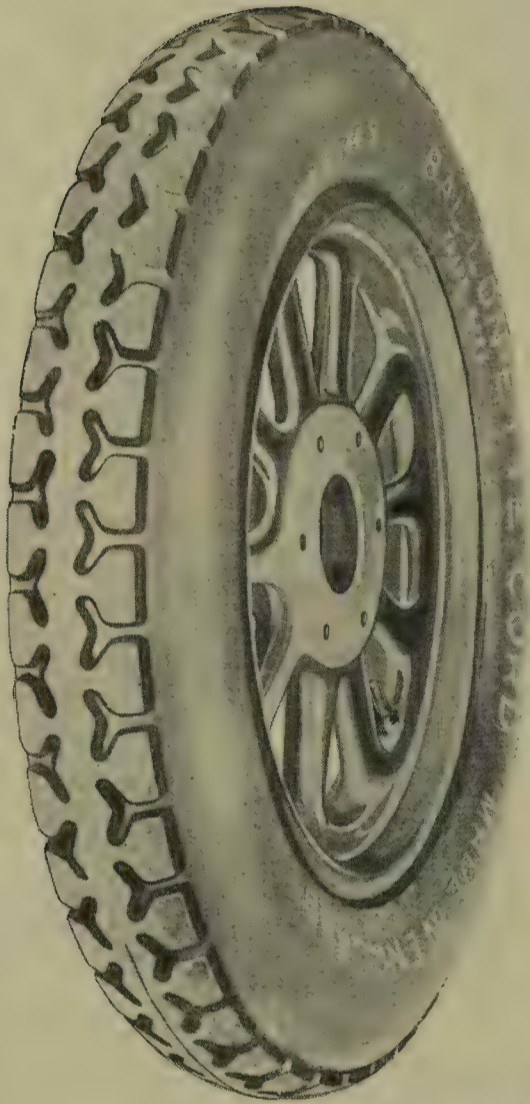
L.T. PIVER  
PARIS Estd.  
1774.

# "BAL-LON-ETTE"

TRADE MARK.

## THE PREMIER LOW-PRESSURE CORD TYRE MADE IN ENGLAND.

### USERS' OPINIONS.



Wellington Mills,  
Bradford,  
March 19th, 1924.

Dear Sirs,

"Re the set of tyres you supplied recently to our order, we have great pleasure in stating that our experience of these on the 8/18 Talbot Coupé has so far been very satisfactory; especially do we find their utility when crossing tram-lines or greasy patches of road, the feeling of anti-skid being very decided. There is no doubt also about the more comfortable conditions for passenger and driver due to the increased size of the tyres and comparatively low pressure. It is yet too early to report as to the wearing qualities of the tyres, but so far as we can judge there seems to be every probability of good service in this respect.

We enclose our order for another spare tyre and tube of the "Bal-lon-ette" type.—Yours faithfully,

CRESSWELLS, Ltd."

AFTER 5,000 MILES NO  
SIGN OF TREAD WEAR.

1/3/24.

Dear Sirs,

"I am pleased to inform you that I feel nothing but satisfaction for your tyres.

I have now completed about 5,000 miles on all kinds of road service and in all conditions of weather, and the tyres are now singularly free from cuts and show no signs of wear whatever. The springing of the car is greatly improved, the minute vibrations being absolutely eliminated and all violent shocks very greatly subdued.

In wet weather the car now shows practically no tendency to skid, and the braking greatly improved.

My car is an 11.9 h.p. Morris-Cowley and I have no hesitation in saying that your "Bal-lon-ette" tyres were the only addition needed to make this otherwise excellent car practically perfect.—Yours truly, —"

244, Old Christchurch Road,  
Bournemouth,  
March 19th, 1924.

Dear Sirs,

"Re the "Bal-lon-ette" low-pressure tyres supplied by you. These were fitted to a 7-h.p. 4-seater Jowett and we are pleased to state that the comfort of the car is increased immeasurably.

We were able to sell one of these cars two or three days ago, very largely owing to the riding comfort, and are convinced that from this point of view the "Bal-lon-ette" tyres are a vast improvement on the ordinary cord tyre.

So far as wear is concerned we have not been running the car sufficiently as yet to judge the life of the "Bal-lon-ette," but they do not show any wear up to the present time.

Yours faithfully,

BOURNEMOUTH  
IMPERIAL MOTORS, Ltd."

We have made arrangements with car manufacturers and can supply the leading makes of cars without any extra charge for "Bal-lon-ette" tyres, so that you can get from us your car complete and up to date, because no car is up to date that has not got the low-pressure tyre.

### SPECIAL OFFER!

We undertake to supply you with a set of four 715 x 115 tyres, including wheels, sent to you pumped up to the right pressure ready to put on. Price with steel pressed spoke type £20 1s. Od., or fitted on disc wheels for £18 6s. Od. If you prefer to go back to your old wheels and tyres, we will return you 75 per cent. of the purchase price so long as the wheels and tyres are returned to us within a month, having had fair wear and tear, that is to say, that they have not been damaged by an accident.

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Continued.]

**Noise at Brooklands.**

I fancy the powers that be at Brooklands are rather disquieted as to the possible attitude of residents near the track towards the noise of racing cars engaged in competitions there. It is a matter of common knowledge that in junctions have been applied for and obtained, restraining the track authorities from committing a nuisance by allowing undue noise. I really do not appreciate where the difficulty comes in. It is possible to get even a powerful racing car silenced within practical limits, if only its owner can be persuaded to forgo the pleasure of hearing the boom of an overpowering exhaust. The average Brooklands "knot" is a person of overweening vanity, and the noisier his car, the greater attraction he is supposed to be to the flapper habitués of the track. The obvious remedy is to insist upon all cars being equipped with adequate silencers. Speeds may fall a mile or two per hour, but that is purely a matter which affects the aforesaid "knuts," who like to boast about the marvellous speeds attained by their cars. That is a small thing in comparison with racing or no racing.

**An Ex-Enemy Car.**

Even at this distance from the Great War one feels a little diffident about cars coming from ex-enemy countries; but I think we should be foolish to blind ourselves to the merits of the productions of countries against which we fought a few years ago. All the same, I don't think I should trouble to talk

about a German car, but an Austrian is rather another matter. After, all, we don't hate the Austrians, who are quite nice people when you know them, and they certainly can build a car. I recently tried

the most meticulous attention to detail. I have never seen a car, no matter what its nationality or price, in which fine finish had been given more prominence than in the Steyr. And its road performance was on all fours with the beauty of its design and finish. There is only one thing wrong with the Steyr—it is not a British car.

**The Smaller Classes.**

Anyone who contemplates buying a car in the smaller classes, say from among the "tens" and "eleven-point-nines," may well be bewildered at the multiplicity of choice offered him. There are such cars as the 10-15-h.p. Fiat—an incomparable car in its class, as I know from experience; the Wolseley "Ten," also a really fine little car; the Humber, which some good judges say is just about the best British car in its class; the 11-9-h.p. Standard; the Singer; the Hillman—this is a car of which I have a very high opinion; and the B.S.A. This does not by any means exhaust the list, but these are familiar names that occur to me as I write. Incidentally, I had for the moment forgotten the Morris models, the Morris-Oxford and the Morris-Cowley, which are sterling little cars, and quite marvellous value for the price charged. Indeed, their price has no relation to their value, since nothing is cheap about them but the price. If the selection is made from among these, plus others which will readily occur to the reader of experience, there is no fear of going wrong, a thought both grateful and comforting!

W. W.

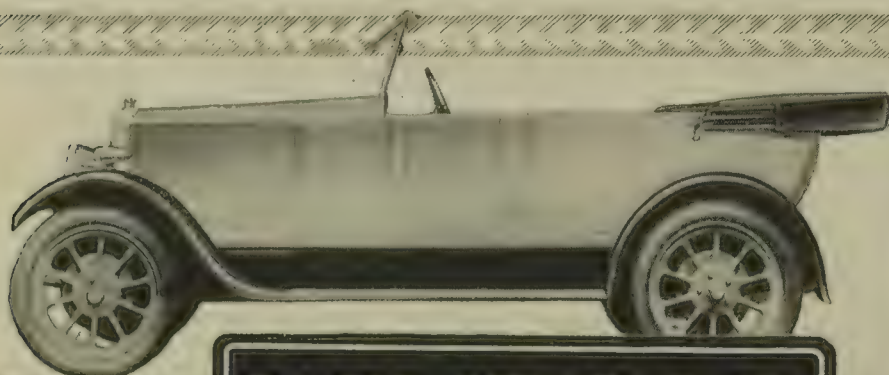


A THREE-TON SILVER NUGGET, THE LARGEST EVER QUARRIED: AN EXHIBIT IN THE CANADIAN PAVILION AT WEMBLEY.

This enormous nugget, which is practically solid silver, and weighs three tons, is the largest that has ever been quarried. It arrived recently at Wembley, where it has been placed in the Canadian Pavilion at the British Empire Exhibition. Canada's main exhibit is divided into two sections, one representing natural resources, including minerals, timber, fisheries, water power, dairy produce, and agriculture; while the other section covers national industries.—[Photograph by Special Press.]

out a 23.6-h.p. Steyr, built by the people who used to make nearly all the machine-guns for the Austrian Army. It is a car that really I think many of our British makers would do well to study. It is beautifully made—a real ordnance-factory job, showing

is cheap about them but the price. If the selection is made from among these, plus others which will readily occur to the reader of experience, there is no fear of going wrong, a thought both grateful and comforting!



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WITH FOUR-WHEEL BRAKES

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4-cyl. engine, 65 x 102 mm. unit construction; detachable cylinder head; overhead valves; oil circulation by pump; battery ignition; thermo-siphon cooling; dry-plate clutch; 4 speeds and reverse, right-hand change; internal expanding brakes on all four wheels, electric starting and lighting; 5 detachable wheels with 710 x 90 cord tyres; semi-elliptic front and rear springs; speedometer; clock; patented non-glare illuminated dash; Wefco spring gaiters; oil and petrol gauge; luggage grid; large tool box at rear with complete set of tools, jack, pump, etc.

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Perhaps you have—and turned down the proposition regretfully as being "beyond your means." But is it? Very probably you have feared the continuous expense of upkeep—the repair charges as well as the running costs.

But take a new line of thought, and your views will change. Remember that the Bayliss Thomas is good for a hundred thousand miles without ever a visit to the repairer; that 35 to 40 m.p.g. will very possibly represent a saving to you rather than an expense. Remember that the initial cost of the Bayliss Thomas is the lowest of any car of like quality made. Your agent will be able to arrange for you to use your car whilst you pay for it—but make sure it is a Bayliss Thomas.

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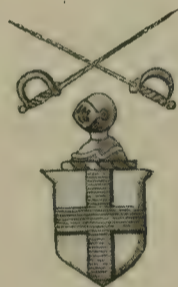
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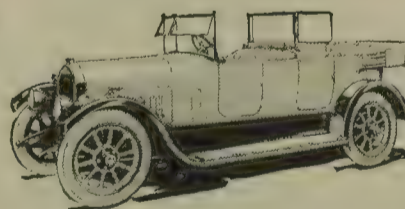
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## THE PLAYHOUSES.

MR. SUTRO'S "FAR ABOVE RUBIES." AT THE COMEDY.

IT is to be feared that "Far Above Rubies" will hardly be numbered among Mr. Sutro's stage successes; and that is a pity, because, with a cast at the Comedy including Miss Marie Löhr and Miss Marie Tempest, this author had the chance of fitting two popular artists with parts which might have afforded a pretty contrast in comedy acting. If his title had meant anything, we might have had presented as foils to each other two different types of womanhood: on the one hand, the perfect wife, the pattern of domestic virtue; and on the other, the frivolous, adventurous, and challenging type—and here at Mr. Sutro's elbow were just the actresses who could embody the two species. But the Scriptural phrase, unless it is intended ironically, is simply grotesque as applied to the heroine of the Sutro play, and one refuses to believe that any wife who loved her husband would be, as she is made, so silly a little fool. Indeed, of the two women of the story, the one who flirts because she cannot help herself, and enjoys the game, is vastly nearer life than the sham-innocent who throws herself at men's heads and involves herself in equivocal situations with the idea of advancing (whereas, of course, she nearly ruins) her husband's prospects. That husband is supposed to be a Civil servant, and Mr. Sutro does not make his tale any the more plausible by offering an absurdly fantastical picture of the work and personnel of a Government department. Mr. Bromley Davenport and Mr. Robert Minster provide amusing caricatures of departmental chiefs, and Mr. Herbert

Marshall is pleasant enough as the young husband who resents his wife's meddling with his career. Miss Löhr, however, looks far too demure and domesticated for the heroine's overtures to old men and young to seem for a moment credible, and the burden of the play has to rest on the shoulders of Marie Tempest, whose sense of fun is as keen as ever, but who is not over-well equipped here with material.

### "LEAP YEAR." AT THE HIPPODROME.

The Hippodrome has got a real success in its "Leap Year" revue, and should soon attract hosts of visitors from abroad, as well as from London, to see how far its jolly forecasts of the Wembley Exhibition compare with the actual thing. Whether Wembley will be able to offer them all the glitter and spectacular splendour and fun the Hippodrome can promise, remains to be seen. But visitors from the Dominions, no less than his Cockney idolaters, are sure to enjoy the humour of Mr. George Robey—whether in coster guise, or as Guy Fawkes, or in his burlesque of the latest Drury Lane hero: for, fortunately, this melo-dramatic comedian is afforded plenty of opportunities for mirth-making; while two other established favourites, Miss Betty Chester and Mr. Laddie Cliff, of Co-optimist fame, can also count on extending their circle of admirers. As for the Gertrude Hoffman Girls, eighteen in all, their agility must be admired, even if their costumes and movements are dubbed grotesque. The other dresses are handsome, and the scenery is uniformly sumptuous.

### "BLINKERS." AT THE SAVOY.

The acting, notably that of Mr. Horace Hodges, is the only thing really worth noting in respect of the new Savoy production, "Blinkers," the play, with

its novelettish story of "caste" snobbishness, and an impossible quixote of a journalist, being utterly unworthy of the talents of either Mr. Vachell or Mr. Leon M. Lion, the accredited authors. Where in a sane world can these collaborators have struck anything approximating to their London editor who "searches for copy" in a forest, or tells friends that his "subs" mark paragraphs in his newspaper for him to read? And who is going to believe that so outrageous a little cad as they present as a sprig of nobility would attract for a moment any modern girl who is intent on making her own living? No, the play is negligible; but out of the character of an old wall-paper designer, shy of manner, but genial-hearted and rich in wisdom, Mr. Hodges makes a wonderfully attractive and life-like study. Miss Renée Kelly, Mr. C. V. France, and Miss Mary Jerrold are not so lucky in their parts, but they do all that good artists can.

### "YOUNG IMESON." AT EVERYMAN'S.

One of the best dramatic efforts of the month has been Mr. J. R. Gregson's "Young Imeson," given at Everyman's. This new Yorkshire play, which deals with a conflict between father and son—the elder man a factory owner, and the younger the leader of a strike against his father—does not possess such careful technique and so closely woven a plot as Mr. Gregson's earlier piece, "T'Marsdens"; but there is rugged strength in some of its scenes, and it has the recommendation of being studied at first hand, of being written by a man who knows his North country types through and through and can put their dialect and their idiosyncrasies on to the stage. It also provides a moment of great acting. Mr. Gregson

(Continued overleaf.)

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Fig. 22 Breston's.

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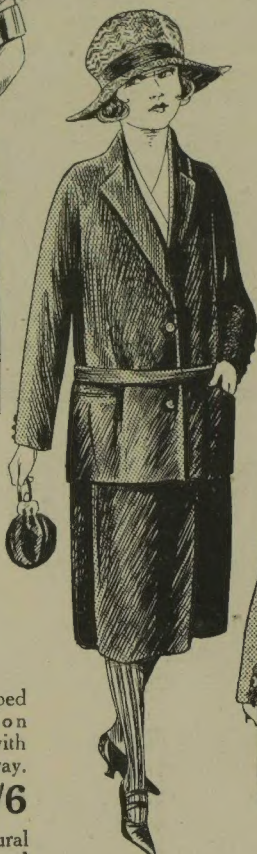
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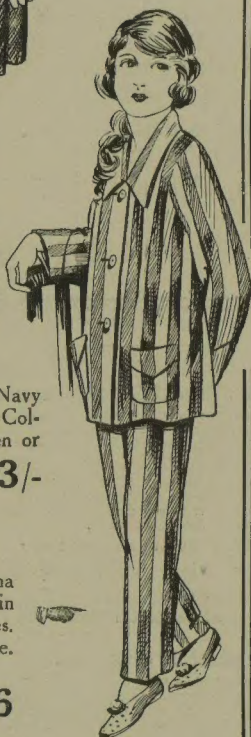


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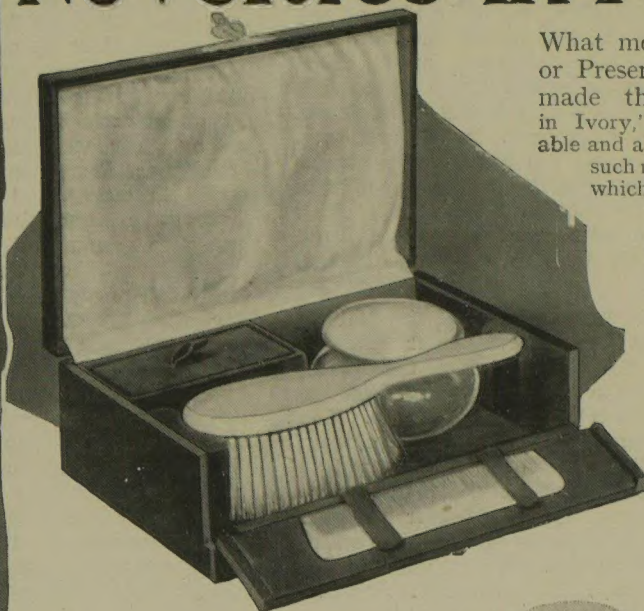
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The Aseptic Skin Dressing

(Continued.)

himself hits off his old Imeson capitably. Mr. George Merritt, Miss Nadine March, and Miss Dorothy Holmes Gore, all three call for praise. But Miss Louise Hampton, with the familiar situation of a woman learning of the death of an estranged husband, gives a performance of such emotional sincerity, such quiet power, as to eclipse for the time being everything done by competent colleagues.

At Messrs. Vickers' Yard, Barrow-in-Furness, will be launched, on May 20, the *Orama*, the first of the two new steamers at present building for the Orient Line. Both these steamers will be of 20,000 tons register and 20,000 tons h.p., and will be oil-driven. They will be 658 ft. long, 75 ft. broad, and 63 ft. deep. No first-class cabin will be without a window or port-hole, and there will be a larger number of single-berth cabins than on any other ship afloat. A handsome model of the *Orama* has just been placed in the window of the Orient Line Branch Office, 14, Cockspur Street.

In the equipment taken on board the Vulture amphibian flying-boat by Squadron-Leader Maclaren was included an interesting item which shows what care has been taken to render the expedition as independent as possible in the matter of repairs. This was a miniature brazing and soldering set, including blowpipes and a small cylinder of dissolved acetylene for light brazing and soldering work. In case of the need for more acetylene, Squadron-Leader Maclaren has a list of nearly fifty places on his route where the cylinder can be recharged. The set was supplied by Allen-Liversidge, Ltd., through Messrs. Vickers.

## INSECT ABSURDITIES: MEMBRACIDS FROM BRAZIL.

(See Illustrations on Page 583.)

DESCRIBING his remarkably interesting photographs of Brazilian Membracids, reproduced on page 588, Mr. L. G. Saunders, M.Sc., F.E.S., of St. John's College, Cambridge, writes: "This family is one of the most fascinating in the whole class of insects, on account of the endless variety of grotesque and extravagant shapes assumed by its members. They are known as Membracidae, belonging to the order Homoptera, and their closest relatives are the common Frog-hoppers, or 'Spittle-bugs,' which make the 'cuckoo-spit' on grasses and other plants in early summer. Central America is considered their headquarters, and by far the greatest number are found there; but they have spread right round the world, and up into cooler countries; we have two modest species in England, but they are not often encountered.

"Like all the Homoptera, they live by sucking the juices of plants, the young which have hatched from the eggs of one or more females congregating in a colony on a twig or plant. In this state they are slow-moving, and attend strictly to the business of feeding; but with the growth of wings they become active, moving about freely and jumping and flying if disturbed. The early stages are frequently attended by ants, who come for the honey-dew secreted, just as in the case of the Aphides (Green-fly), and some Scale insects. The Membracids cause no appreciable damage by their feeding, but in North America there is a species known as the Buffalo Tree-hopper (*Ceresa bubalus*), which inflicts severe injuries

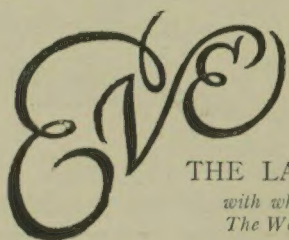
to apple-trees by the egg-puncture which the female makes in the twigs; the wounds never heal up, but grow with the twig until large scars are formed; these weaken the branch, and it finally breaks under the weight of its fruit.

"The strange appearance of these insects is due to the abnormal development of the thorax, the head being pushed down in front and showing nothing from the side but the bright, beady eye. The thorax grows right back over the body, and may be produced into spines, horns, knobs, and every conceivable fantastic structure." The remainder of Mr. Saunders' article is given under the photographs.

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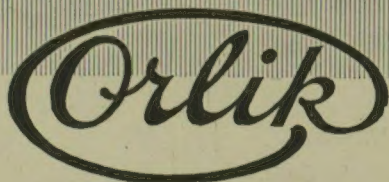
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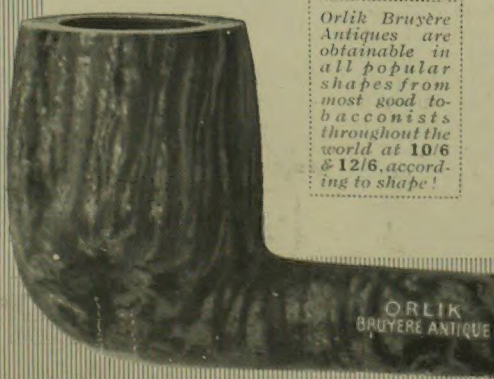
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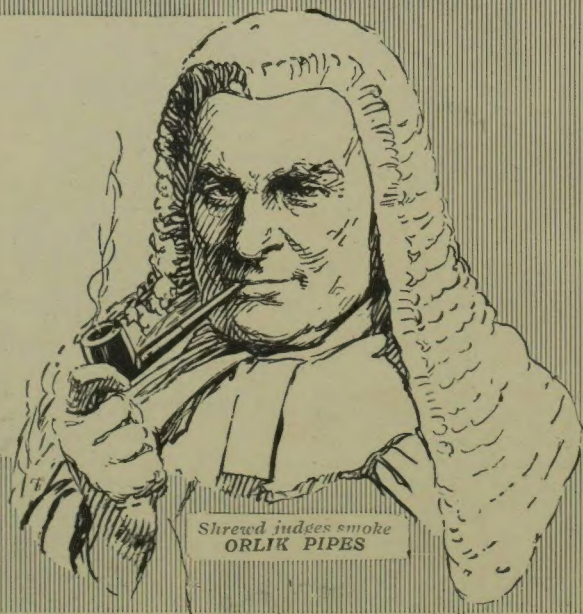
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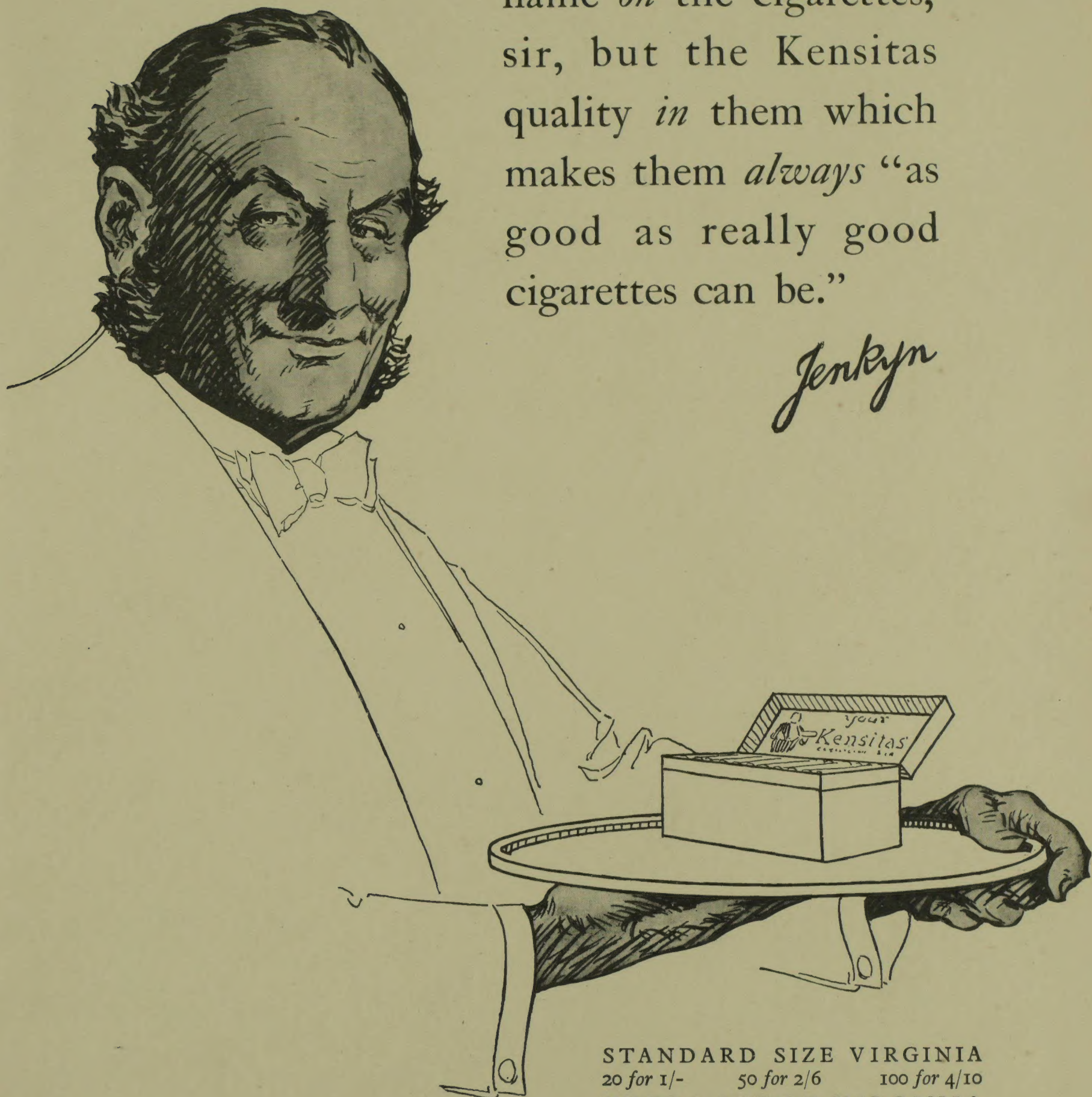


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